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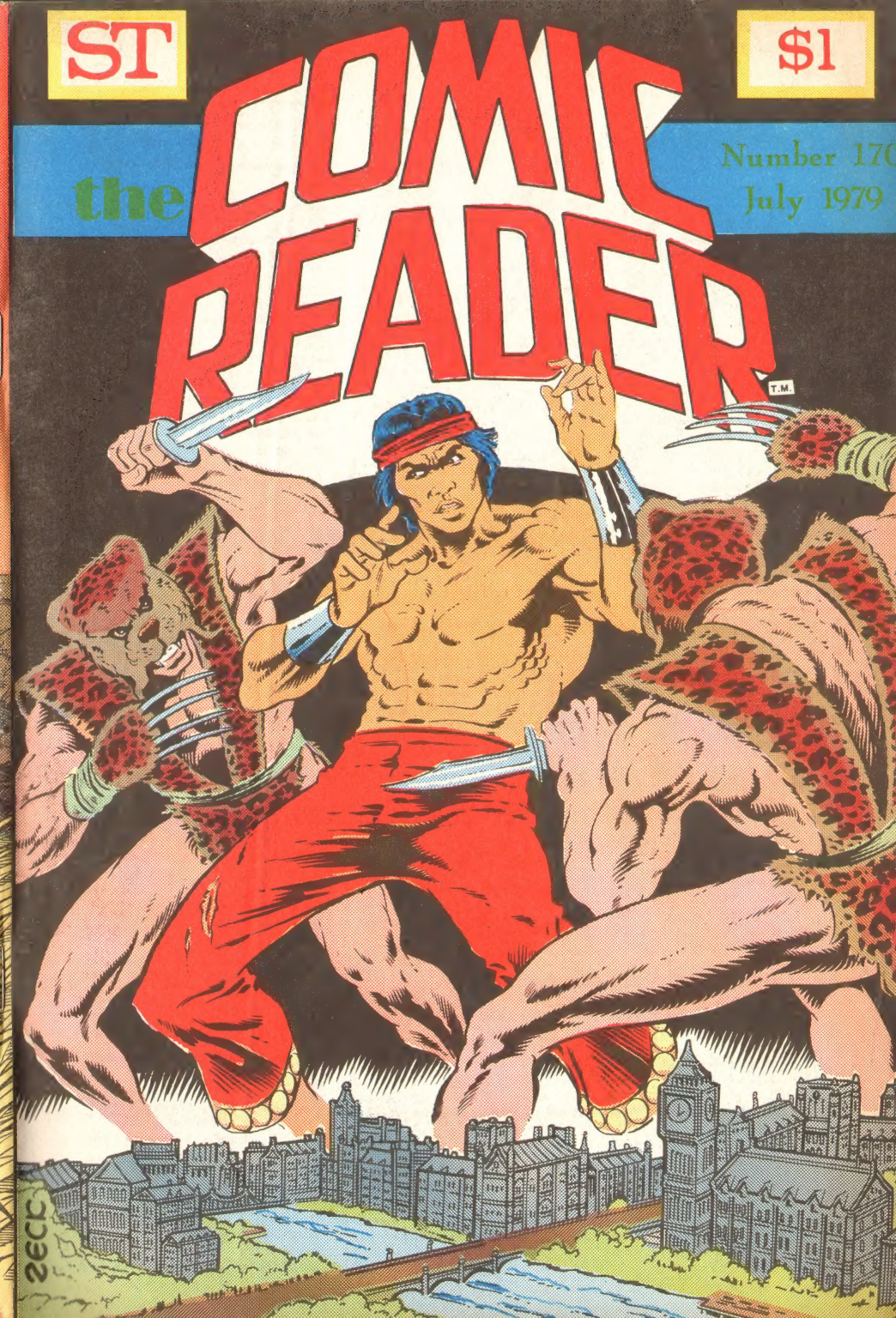
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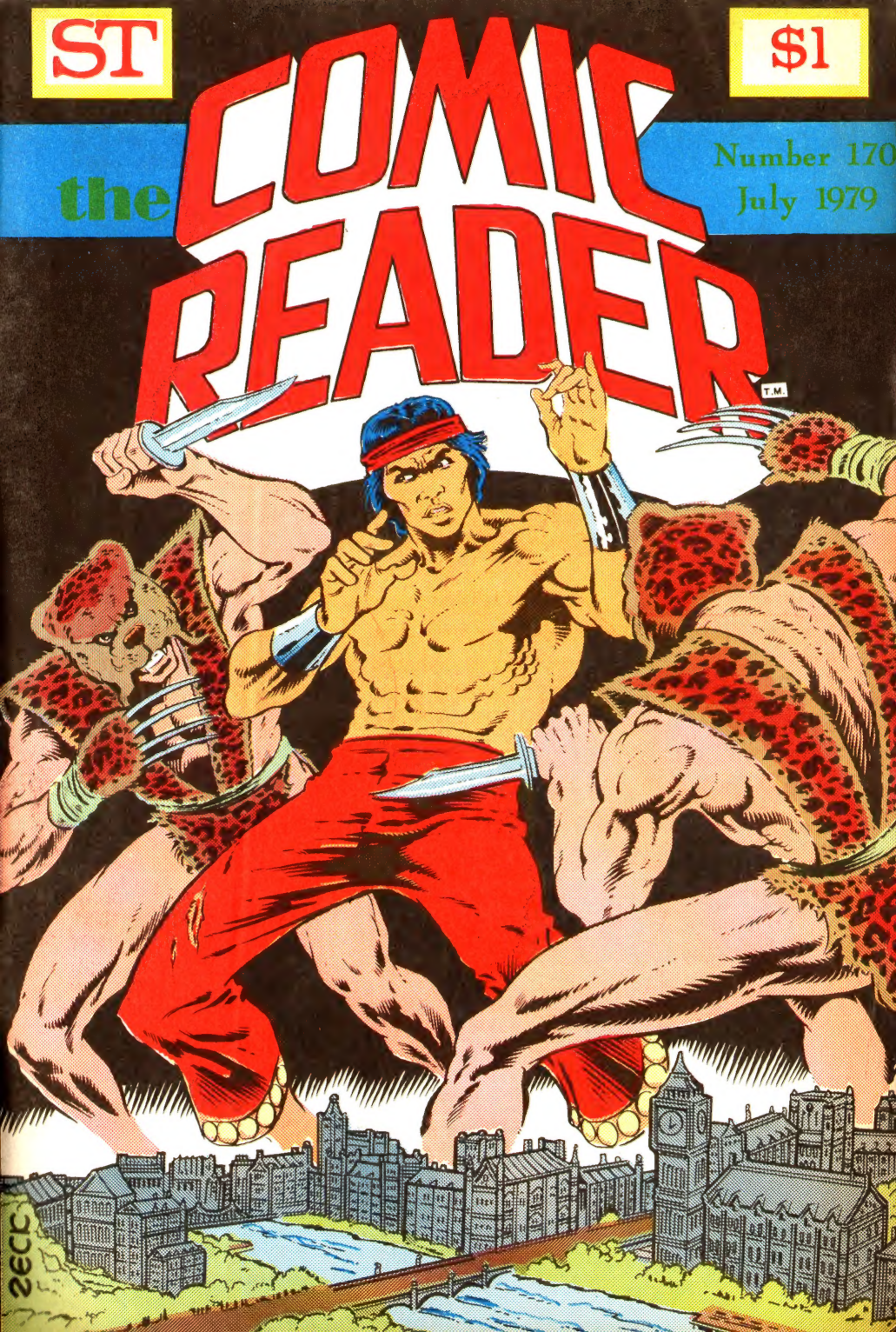
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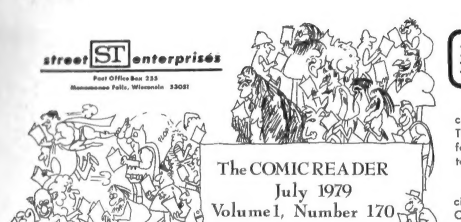

The COMIC READER
July 1979
Volume I, Number 170

Our Covers: Front, the original version of the Mike Zeck cover to MASTER OF KUNG FU #81 (shown at right); back, Mitch O'Connell's version of the Hulk. Both are © 1979 by Marvel Comics Group.

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Managing Editor - Mike Tiefenbacher
Associate Editor - David Finger

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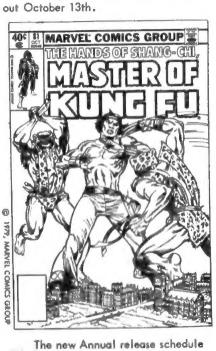
Marvel is very close to signing the contract with Paramount to do the STAR TREK comic. Plans at the moment call for Marv Wolfman and Dave Cockrum to handle it.

MAN-THING #23 (unless they decide to begin with #1 again) and TOMB OF DRACULA Magazine #1 are both on sale in August.

MARVEL SUPER SPECIAL (as may be seen in the ad for it in this issue) has been rescheduled as a bi-monthly so that each issue of WARRIORS OF THE SHADOW REALM will get sixty days' worth of shelf life. #12 is now on sale August 21st and #13 will be out October 13th.



The new Annual release schedule is as follows: TARZAN, July 17th; AVENGERS and JOHN CARTER, July 24th; AMAZING SPIDER-MAN, FANTASTIC FOUR, August 21st; X-MEN, THE INCREDIBLE HULK and THOR, August 28th; MARVEL TEAM-UP, STAR WARS, MICRONAUTS and SPECTACULAR SPIDER-MAN, September 18th; and CONAN, September 25th. In addition, last month's MARVEL TWO-IN-ONE ANNUAL was delayed until July 3rd.

MARVEL SUPER SPECIAL #14 will feature the adaptation of the film METEOR. Rounding out the issue will be a short story called "Meteorite."

From here on in, Howard The Duck will not be allowed to wander around half naked. No, it's not some moral code suddenly imposed by Marvel's higher ups -- it's a legal action done to placate the ever-powerful holders of

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the Donald Duck copyright for Walt Disney. Simon and Schuster was planning a HOWARD paperback in their series, and apparently someone in their camp recalled the previous legal tangle Marvel and Disney had when the comic strip appeared, and inquired as to whether the problems might once again rear its ugly head. Marvel didn't think so, but checked with Disney's legal staff anyway. Disney promised no trouble IF all new AND all reprints of the comic featured Howard in pants. (Coincidentally, this all occured while we began printing the old daily strips -- which featured an unpantsed Howard. This may possibly have caused the legal action Marvel took to prevent us from using the strip.)

Anyway, the ramifications of the move were immediately felt by Bill Mantlo, writer of the new HOWARD THE DUCK Magazine. It seems Bill had written a satire on the Disney empire as one of the stories coming up in the magazine. Part of the satire lay in a sequence in which Howard wore pants. Unfortunately, now with the normal attire for Howard calling for pants at all times, that bit of humor is going to be completely lost.

THE MICRONAUTS ANNUAL will be drawn by Steve Ditko and written by Bill Mantlo, featuring three stories, each featuring members of the team in different combinations. The book will be out in September.

Steven Grant, Alan Kupperberg and Al Gordon have done a fill-in inventory job for WHAT IF? based on the "What If The Avengers Were The Last Super-Heroes On Earth?" premise.

Doug Moench and Bill Sienkiewicz are the new team doing the ROLLING STONES issue of MARVEL SUPER SPECIAL.

The CONAN ANNUAL will feature the wedding of Conan and Zenobia.

In X-MEN, a new mutant joins the ranks while another old one leaves.

In IRON MAN #128, Tony Stark must do battle with one of his most frightening foes: alcoholism.

In THE AVENGERS, the Grey Gargoyle returns and there is a final showdown with Agent Gyrich.

The old Giant-Man foe, The Magician, will appear in an issue of POWER MAN.

Steven Grant will script a couple of issues of THE AVENGERS to allow David Michelinie the time he needs to catch up on his regular comics work. David is currently writing an AVENGERS novel which will be out soon.

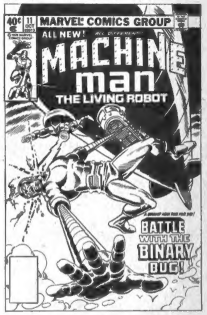
Rich Buckler's first issue of CAPTAIN AMERICA (#241), will introduce a new villain called Adonis. Don Perlin will ink.

Kerry Gammill is the new POWER MAN penciller beginning with #61, and Jerry Bingham takes over IRON MAN with #131.

Jerry Bingham is also drawing the BLACK PANTHER stories that will appear in MARVEL PREMIERE #51-53, with Bob Budiansky doing #54, also featuring T'Challa.

Marie Severin has pencilled POWER MAN #60.

Jo Duffy and Alan Weiss have collaborated on a QUICKSILVER story for MARVEL SPOTLIGHT.



Mike Nasser is pencilling a Spider-Man-Nightcrawler story for MARVEL TEAM-UP.

Mike Golden is doing a Spider-Man-Angel story, also for MARVEL TEAM-UP.

Dave Cockrum has left his staff job to go free lance.

The Frightful Four (with a new member replacing Thundra) will appear in the SPECTACULAR SPIDER-MAN ANNUAL.

Lastly, a "Marvel" treasury appeared last month that we didn't know about. Actually, it was Gold Key's BUCK ROGERS tabloid edition, with the Spider-Man Marvel trademark supered over the normal Whitman stamp; apparently, Marvel (and Curtis Circulation) handled the newsstand distribution with Whitman covering the bookstore-variety store trade, as has been done with the MARVEL TREASURY EDITION series. Don't get confused.,

DC has cancelled all plans for the DC SUPER-HERO SPECTACULAR, and now WORLD'S FINEST COMICS will stay a dollar book with all its former features intact. However, ADVENTURE COMICS will go to monthly and 40¢ format in the winter. This bears a little explanation.

Originally, DC felt WORLD'S FINEST wasn't selling well enough to remain a dollar book, and announced plans to shift it over to Julius Schwartz and 40¢, monthly status featuring the old format of Superman-Batman stories. Then, it was decided to begin another dollar book with WFC's jettisoned features, plus PLASTIC MAN and ADVENTURE's WONDER WOMAN strip, first called FIVE-STAR SUPER-HERO SPECTACULAR, then shortened to DC SUPER-HERO SPECTACULAR. Then they decided to drop ADVENTURE down to 40¢ size too. Then, it was decided to look at the sales figures again before any of this went into effect. And they changed their minds.

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So, then WORLD'S FINEST went back to dollar book status, DC SUPER-HERO SPECTACULAR was cancelled and ADVENTURE was put back at $1.00. This left one of the new DC SHS features, PLASTIC MAN, without a home -- something they didn't want to do because the live-action PLASTIC MAN show had been picked up by ABC for Saturday mornings in the interim. So, another 40¢ monthly title was proposed with ADAM STRANGE as the lead feature. Meanwhile, the cancellation of the dollar size for ADVENTURE had left the JUSTICE SOCIETY strip out of production for too long, so its spot will be filled out for awhile with fill-ins, such as the GREEN LANTERN strip that will appear in #467. Sigh. Then it was decided that ADVENTURE COMICS would go back down to 40¢, with the aforementioned PLASTIC MAN as the back-up feature -- but, instead of ADAM STRANGE, we'll see a new (the third, if memory serves us correctly) version of STARMAN as the lead. So where does that leave us?

WORLD'S FINEST COMICS remains a dollar-sized book featuring Superman-Batman, Black Lightning, Green Arrow or Black Canary, Hawkman and Shazam! ADVENTURE COMICS is reduced to 32 pages but monthly, featuring STARMAN and PLASTIC MAN.

And DC SUPER-HERO SPECTACULAR is dead, leaving the WONDER WOMAN, FLASH, DEADMAN, JUSTICE SOCIETY and ADAM STRANGE strips homeless again. (Just think, if it weren't for fan reporting, you wouldn't have known any of this. Maybe you would've been better off.)

Anyhow, back at the ranch, Ross Andru has dropped most of his editorial load to work with Joe Orlando in the supervision of merchandising, which is now being kept under a watchful eye by DC. Taking his place on the editorial staff for the most part will be Len Wein, who will now be editor of THE FLASH, JUSTICE LEAGUE OF AMERICA, ADVENTURE COMICS, WONDER WOMAN, HOUSE OF MYSTERY and WEIRD WAR TALES. Ross remains editor of JONAH HEX and WEIRD WESTERN TALES, as well as the JONAH HEX AND OTHER WESTERN STORIES digest. (Julius Schwartz remains editor of ACTION COMICS, DC COMICS PRESENTS, THE NEW ADVENTURES OF SUPERBOY, SUPER FRIENDS, SUPERMAN, and THE SUPERMAN FAMILY; Paul Levitz edits BATMAN, THE BRAVE AND THE BOLD, DETECTIVE COMICS, MEN OF WAR and UNKNOWN SOLDIER; Jack C. Harris is editor of GHOSTS, GREEN LANTERN, LEGION OF SUPER-HEROES, SECRETS OF HAUNTED HOUSE, TIME WARP, THE UNEXPECTED, WAR-LORD and WORLD'S FINEST; Murray Boltinoff edits ALL-OUT WAR and G.I. COMBAT; and Joe Kubert handles SGT. ROCK. Joe Orlando supervises most of it.)

The AQUAMAN strip, formerly in ADVENTURE, may turn up in WORLD'S FINEST, with the BLACK LIGHTNING strip transfering to DETECTIVE COMICS.

In ADVENTURE COMICS, since Len Wein will be the editor, the STARMAN strip will not be written by him, and neither will PLASTIC MAN. Martin Pasko is the new PLASTIC MAN writer. Dave Cockrum may draw STARMAN; Joe Staton will draw PLAS.

Dave Cockrum will also be doing the aforementioned GREEN LANTERN special story that will appear in ADVENTURE #467.

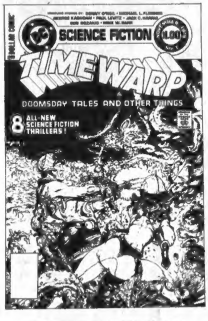
Len Wein is thinking about putting series into both WEIRD WAR TALES and HOUSE OF MYSTERY. No word on the latter yet, but The War That Time Forgot is a likely candidate for WEIRD WAR.

Joe Staton will begin inking his own pencils on GREEN LANTERN beginning with #125. Dick Giordano has done an ink-and-wash cover for a future issue of the book.

Marty Pasko is doing a fill-in issue of DC COMICS PRESENTS.

Following #318's encounter with new, obsessed villain Firebug, BAT-

MAN #319 returns Bruce Wayne to Wayne Manor as The Gentleman Ghost returns in a Halloween story. In #320, Denny O'Neil fill-in with a story called "The Curse of the Killer Cardinal," based on an inventory Berni Wrightson cover done in 1972. #321 features a story laid out by Walt Simonson and finished by Dick Giordano which pits Batman against The Joker. Future issues will develop the relationship between Bruce and Selena (Catwoman) Kyle.



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THE BRAVE AND THE BOLD has these team-ups on deck: Batman and Kamandi in #157 by Bob Haney and Jim Aparo; Batman and Wonder Woman by Gerry Conway and Aparo in #158; and Batman vs. Ra's Al Ghul in #159, by Denny O'Neil and Aparo. You may have noticed that the book has adopted the policy of DC COMICS PRESENTS, using a rotating series of writers.

Speaking of DC COMICS PRESENTS, #17 is the Firestorm issue, as he and Superman team-up against Killer Frost by Gerry Conway and Jose Garcia Lopez. Following that will be Superman and Zatanna.

A new feature soon to appear in DETECTIVE COMICS will be TALES OF GOTHAM CITY, written by Denny O'Neil, and the theme will be straight detective fiction. Cary Burkett has written a BATMAN story for the book which features the return of The Spook.

MEN OF WAR #24 and 25 features another ROSA, MASTER SPY two-parter.

J.M. DeMatteis and Tenny Henson have a book-length story coming up in WEIRD WAR TALES #84 about a PT boat that sails off the edge of reality. George Evans covers will appear on #82-84 of the book.

GREEN LANTERN #123 will be the first "new old look" issue as GL goes solo again. Carol Ferris, Pie Face and Sinestro will return, Joe Staton and Dick Giordano will do the interior art with Gil Kane returning to do the covers.

A future issue of WORLD'S FINEST will team Batman and Superman against The Penguin and Terra-Man.

SUPERMAN will also observe Halloween as Len Wein's story for that season-al issue features Superman vs. the "real" Frankenstein monster and Dracula, as Dracula thirsts for some of Superman's invulnerable blood, which he figures will protect him from the old stake-through-the-heart. Gerry Conway has written a fill-in issue of SUPERMAN.

THE SUPERMAN FAMILY #200 will feature all of the book's characters and will be a book-lengther written by Gerry Conway.

WORLD'S FINEST #460 will finally feature the 17 page BLACK LIGHTNING story that was supposed to be #12, by Denny O'Neil, Mike Nasser and Vince Colletta. Also featured will be a 10 page ATOM story originally prepared for ACTION COMICS by Bob Rozakis, Juan Ortiz and Vince Colletta. Due to material prepared for the various changeovers mentioned before, some issues of WFC will have 54 pages of art, with the Superman-Batman tales taking up 17 pages as they were supposed to when the book was planned to go to 40¢.

Mike Nasser's work will be turning up in a lot of places soon: HOUSE OF MYSTERY #276 features a Mike Manhart story he drew (as well as a Len Wein-Steve Ditko story); TIME WARP #2 has a George Kashdan-Nasser tale; he'll be pencilling two issues of LEGION OF SUPER-HEROES, beginning with either #260 or #261; he's doing the BLACK LIGHTNING strip in WORLD'S FINEST; and he's working on a three-pager for a mystery book written by Comics Code Authority employee Laurie Sutton.

Don Heck, who lost the FLASH strip in ADVENTURE when it was cut, will become the regular penciller on the regular FLASH book beginning with #280.

Ric Estrada will lay-out and Dave Hunt will do the finished art on WONDER WOMAN #262.

Dick Giordano will pencil and ink the BATGIRL tale in DETECTIVE COMICS #487.

Joe Giella will be the inker of the Kurt Schaffenberger fill-in SUPERMAN story appearing in ACTION COMICS #501.

Michael Kaluta is drawing a TIME WARP cover which will then become the basis of a story not yet written.

Steve Ditko has done his first HOUSE OF MYSTERY cover, #277.

THE BEST OF DC #2 features BATMAN and Paul Levitz has selected these stories for it: "The People Vs. Batman" (BATMAN #7), "Alfred, Armchair Detective" (BATMAN #31), "The 1,000 Secrets of the Batcave" (BATMAN #48), "The First Batman" (DETECTIVE COMICS #235), "Murder At Mystery Castle" (DETECTIVE #246), "The Cry of the Night Is Sudden Death" (DETECTIVE COMICS #387) by Mike Friedrich, Bob Brown and Joe Giella, "The Joker's Five-Way Revenge" (BATMAN #251) by Denny O'Neil and Neal Adams, and a cover by Wally Fax (from LIMITED COLLECTORS' EDITION #44).

JONAH HEX AND OTHER WESTERN TALES #2 will feature three Hex stories: "Promise To A Princes" (ALL-STAR WESTERN #12), "Killers Die Alone" (WEIRD WESTERN #14) and "Grasshopper Courage" (WEIRD WESTERN #16), all by John Albano and Tony DeZuniga; Scalphunter appears in "The Mark of a Warrior" (WEIRD WESTERN #40) by Michael Fleisher, Dick Ayers and George Evans; Billy the Kid in "Killer" by Albano and DeZuniga (ALL-STAR WESTERN #6); and El Diablo in "Never Kill A Demon" (WEIRD WESTERN #15) by Cary Bates and Neal Adams; with non-

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series stories "Anachronism" (WEIRD WESTERN #14) by Don Karr and Alex Toth and "Turnabout" (WEIRD WESTERN #20) by Sergio Aragones, E. Nelson Bridwell and Gil Kane.

The Science Fiction Writers of America awarded Jerry Siegel and Joe Shuster a special President's Award for "The Creation of an American myth -- Superman." Since the ceremony was held in New York City on April 21st,

and both Siegel and Shuster live in California, SUPERMAN editor Julius Schwartz accepted the award on their behalf from SFWA President Jack Williamson.

DC Proofreader Mike W. Barr has left that staff position to take a job as editorial assistant with Simulated Publications, Inc., a publisher of role-playing war games (including LORD OF THE RINGS and an upcoming JOHN CARTER OF MARS game). He will continue to do free-lance scripting for DC. The job of proofreader has probably been re-filled as you read this.

Random House is publishing a line of children's books prepared by DC, beginning with the SUPERMAN POP-UP BOOK designed and edited by Joe Orlando, pencilled by Curt Swan and inked by Bob Oksner. The other book ready is called the SUPERMAN MIX AND MATCH BOOK, written by E. Nelson Bridwell, drawn by Ross Andru and Joe Orlando.

Finally, TCR editor emeritus Paul Levitz is taking time from his busy workload to write a book for Warner Publishing: THE COMPLETE GUIDE TO COMIC COLLECTING. The book is due out in the Spring of '80 in both hard cover and trade paperback. At last -- an expert look at the hobby by someone we know knows something about it.

Krupp News

CORPORATE CRIME COMICS No. 2 [Early June]. This book breaks from traditional crime comics in that it focuses on white collar crime -- less dramatic but more insidious in nature. The front cover is a Chester Gould parody by Peter Poplaski. Other contributors include: Greg Irons, Kim Deitch, Sharon Rudahl, Larry Rippee, Trina Robbins, Leonard Rifas and Denis Kitchen. Cover price is still $1.00.

PHOEBE AND THE PIGEON PEOPLE No. 1 [Late June]. This is a collection of the syndicated weekly strip written by Jay Lynch and drawn by Gary Whitney, in the smaller "Fat Freddy's Cat" size format, but on white offset paper. $1.00.

THE SPIRIT No. 21 [Late June]. This issue includes Chapter 3 of Will Eisner's new serial, "Life On Another Planet," though the format has been changed. It will now run as full-size pages in numerical order rather than in a pull-out section of small pages. Also included are five SPIRIT stories from the late forties and another Wally Wood episode of "The Spirit In Outer Space." Eisner did another wraparound cover, and the price is still $1.50.

Kitchen Sink has released two new full-color posters: large versions of the Leslie Carbarga cover of DOPE COMIX No. 1 and the John Pound cover to DOPE COMIX #2; both are $3.00 each.

Warren Coming Comics

VAMPIRELLA No. 81, September. Featured in this issue are: Vampirella in "Space Amazon" by Bill DuBay and Pablo Marcos; "Blind Justice" by Bruce Jones and Leo Duranona; "Et Tu Brutus" by Nick Cuti, Val Mayerik and Rudy Nebres; "Endangered Species" by Gerry Boudreau and Fred Carrillo; and "Prophecy" by Bill Kelly and Nestor Fordelion. One of the above stories might be bumped for "The Dragon Queen" by DuBay and Gonzalo Mayo, the conclusion of a Vampi tale that was not printed in #80. [7/10]

WARREN PRESENTS: ALIEN INVASION No. 3, September. Reprints from CREEPY, EERIE and VAMPIRELLA. [7/10]

CREEPY No. 111, September. This issue features "Vampire Tale" by Cary Bates and Leo Duranona; "A Stiff Named Szzynsky" by Bob Toomey and Auraleon; "Haunted House" by Dan McGregor and Paul Gulacy; "Lilly White And Lavender" by Gerry Boudreau and Alex Nino; "Heart of A Warrior" by Bill DuBay and Leo Sanchez; and "Take Your Child, Please!" by Toomey and Jose Ortiz. [7/17]

EERIE No. 104, September. "Beastwood II" by Bruce Jones and Pablo Marcos, "MacTavish III" by Alabaster Redzone and Pepe Moreno Casaures, "Arienne" by Bob Toomey and Jose Ortiz; "Samauri" by Hammill and Val Mayerik; and "Horizon Seekers" by Leo Duranona. [7/17]

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2 ALL NEW VAMPI EPICS!
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1984 No. 8, September. Another chapter of Frank Thorne's "Ghita of Alizarr" appears. [7/17]

WARREN PRESENTS: GALACTIC REBELLION No. 4, September. More reprints from CREEPY, ERRIE and VAMPIRELLA. [7/17]

FAMOUS MONSTERS OF FILMLAND No. 157, September. [7/24]

Archie Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 484, September. This issue features BETTY AND VERONICA SUMMER FUN. [6/26]

ARCHIE GIANT SERIES MAGAZINE No. 485, September. Featured in this issue: THE WORLD OF ARCHIE. [6/26]

ARCHIE'S JOKEBOOK No. 260, September. [6/26]

BETTY AND VERONICA No. 285, September. [6/26]

PEP No. 353, September. [6/26]

ARCHIE No. 284, September. [7/3]

ARCHIE ANNUAL DIGEST No. 35, September. [7/3]

ARCHIE GIANT SERIES MAGAZINE No. 486, October. This one features BETTY AND VERONICA SPECTACULAR. [7/3]

JUGHEAD No. 292, September. [7/3]

LAUGH No. 342, September. [7/3]

LITTLE ARCHIE No. 146, September. [7/3]

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REGGIE AND ME No. 117, September. [7/3]

ARCHIE'S PALS 'N' GALS No. 135, September. [7/10]

ARCHIE'S TV LAUGHOUT No. 70, September. [7/10]

BETTY AND ME No. 105, September. [7/10]

LAUGH COMICS DIGEST No. 24, September. [7/10]

LIFE WITH ARCHIE No. 208, September. [7/10]

SABRINA, THE TEEN-AGE WITCH No. 55, September. [7/10]

ARCHIE AND ME No. 113, September. [7/17]

ARCHIE AT RIVERDALE HIGH No. 66, September. [7/17]

EVERYTHING'S ARCHIE No. 78, September. [7/17]

JUGHEAD JONES COMICS DIGEST No. 10, September. [7/17]

JUGHEAD'S JOKES No. 65, September. [7/17]

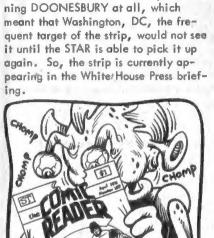
JUGHEAD WITH ARCHIE DIGEST No. 34, September. [7/17]

REGGIE'S WISE-GUY JOKES No. 51, October. [7/17]

Et Al

Marv Wolfman and Ross Andru have sold a new syndicated daily strip to the Copley News Service. Entitled THE UNEXPLAINED, it was described as an occult-science fiction-factual-human interest-type strip that will appeal to those who enjoy Wolfman's TOMB OF DRACULA. Launch date will depend on the decision of the papers signed to carry it. We'll have illustrations in our next issue.

The Washington STAR merged with the Universal Press Syndicate earlier this month, and in doing so, took three strips from the Washington POST, including DOONESBURY. Since thirty days notice was required in the contracts, the POST decided to use up the weeks left on their contract by not running DOONESBURY at all, which meant that Washington, DC, the frequent target of the strip, would not see it until the STAR is able to pick it up again. So, the strip is currently appearing in the White House Press briefing.



For the fourth year in a row, we'll be attending what ranks right up there with the best times we have during a year: the Chicago Comicon, July 20-22 at Chicago's Pick-Congress hotel. TCR contributors Jim Engel and Chuck Fiala will no doubt hold court over a laugh-packed festival of cartoons, U.K. TCR contributor (and now professional comics writer) Richard Burton will be there and we'll probably have our small table of stuff for sale as well. Guests of honor include Joe Kubert and Boris Vallejo and a host of professionals will also attend; STAR WARS 2 and METEOR will be previewed in slide shows (as SUPERMAN and LORD OF THE RINGS were last year) and films, original art and a masquerade will also be presented. We're told the dealers' room will be even larger and more accessible than last year, so if you need a suggestion to help you decide which convention to attend this year, consider this a very strong one. Contact Larry Charet, 1219A West Devon, Chicago, IL 60660 [312-274-1832] for all convention information.

Eclipse Enterprises has published the first collection of Fred Hembeck's BUYER'S GUIDE strips in a $2.00, slick magazine format. HEMBECK: THE BEST OF DATELINE: @!!?# (or something like that) features 48 pages worth of strips including a new Spider-Man centerspread and brand-new four-color covers. Naturally we're prejudiced, but we think this magazine's just fine. By the way, Fred has been going through preparations for his impending wedding to Lynn Marie Moss on June 23rd, and couldn't provide us anything for this issue. Congratulations Fred and Lynn and we hope you'll be happier than most of the other married comic characters we read about ('cept maybe for Ralph and Sue Dibny, but that's stretching it). Good luck!

STEWART THE RAT, another Eclipse Enterprises book in preparation, is created and written by Steve Gerber with pencils by Tom Sutton and inks by P. Craig Russell. The format will include 4 pages of text introduction and 41 pages of comics out of the 52 page size. Tom Sutton is said to have shot countless roles of film of his pet rat for reference material for the book.

DETECTIVES, INC., created and written by Don McGregor and drawn by Marshall Rogers, will also be 52 pages with 46 pages of story. Both this and STEWART were written in full-script form, and this book contains twelve chapters, each of which has a brief text introduction which is followed by captionless chapter pages worded only with dialogue. Tom Orzechowski has been enlisted to letter both books.

Both books will be released in July in both the regular and signed and

numbered editions. The signed and numbered editions cost $10.00 each (a limited edition of 300 each) and can only be acquired from Eclipse Enterprises, 81 Delaware Street, Staten Island, New York 10304.

Fantagraphics, Inc. (THE COMICS JOURNAL) has gone into full scale publication of a line of comic books. These include HORNY COMIX by Grass Green (adults only), VALGAR GUNNAR by Jay Disbrow (former '50s mystery artist, with "The Flames of Gyro" done in wash), PORTIA PRINZ by Richard Howell (reprints of the original printings mixed with new art to go all-new with issue #4), LORD OF THE MOON by Dwight Decker and Dennis Fujitake (a fantasy strip set on the moon in the 25th Century), and THE AGE OF STEEL AND STEAM by Decker and Ron Harris (featuring "Death Rides The Rails," the story of a 19th Century railroad detective that tries to prevent the assassination of an American presidential candidate). All books will be in standard, 32 page black and white format. No release dates have been mentioned.

TCR Message

Dear Subscribers (in particular),

It hasn't been easy for you the last few months. I, as someone who used to wait weeks for subscription copies of DCs that always seemed to arrive later than their newsstand appearance, can well sympathize with those of you who have paid your money in advance only to be the one on your block least likely to get your copy first. It's been extremely frustrating, especially since I could see no way for us to change things. Due to what happened to #169, we now do.

As is usual, we got #169 to the printers on May 14th. The usual wait for press time ensued, and the issue rolled off the presses on May 17th. We got 100 copies back that day and waited for the bindery to return the other 9400. What with the service on the previous issue (one day) we expected to have things rolling at a good pace. Then, the bindery claimed their equipment was broken and finally returned our bound (dealers' copies) the 23rd and then -- gnashing our teeth -- we waited for them to deliver the wrapped subscription copies. They arrived June 1st! Not only was our recently approved Second Class mailing permit endangered (we managed to explain our way out of it), a new record for inefficiancy was set. Only 19 days from completion to mailing! Needless to say, we severed our relationship with the wrapping service.

So, what will happen now? From now on, the subscribers' copies will be mailed in envelopes, pre-addressed and mailed as soon as the bound issues come in. Now that we have Second Class, the delivery time should be cut down a bit, and with Marvel now shipping a little closer to the actual suggested release dates (rather than the two weeks earlier than they should have been), there is actually a better than even chance that subscribers' copies will arrive very close to the issue's appearance in the comics shops.

There is also a very good chance that we will be turning over the distribution of bulk mailed copies to a distributor, which we hope will give us back that extra week to ten days that we need to do the extra things we've been unable to do recently -- answering mail, advertising, working only five days a week. You'll never know the great appreciation we have for all of you who have resubscribed or attempted to bear with us as we've attempted to retool the magazine. We hope to someday be able to repay you all.

On to the issue at hand. This month, Cat Yronwode, SPIRIT expert, collector and fan can add chronicler to that list. As those of you who read her interview with Will Elsner in THE COMICS JOURNAL's two most recent issues may have gathered, Cat likes that strip. In a series of articles, Cat intends to explain the background of the strip, the themes and character development and exactly what's so good about THE SPIRIT. We're excited about it and hope that you will be too.

Installment four of Paulette Carroll's series on ASTERIX centers on René Goscinny's use of humor and social satire in ASTERIX AND THE MANSION OF THE GODS, as she begins to get down to specifics after outlining the strip's background.

Chuck Fiala and Jim Engel are back with FANDOM CONFIDENTIAL, BULLET CROW and DICK DUCK, DUCK DICK. In place of the absent Fred Hembeck this issue (see ET AL), we have a short strip by Lee Evans. And our second Top 100 listing appears.

So I hope all of you will stick around for awhile. We keep trying.

- Mike Tiefenbacher

TCR Mailboat

JIM ENGEL, 1929 S. Grove, Apt. 305, Berwyn, IL 60402: In spite of the fact that I recently swore an oath (sealed in Chuck's blood) that I would no longer respond to comments made about me by pros (either fan or con), I am unable to let the remarks made by Roy Thomas in TCR #169 pass.

Once again I am forced to throw up my arms and cry "Genug ist genug!"

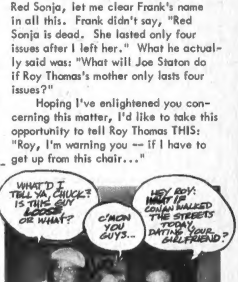
But, as I ALSO say while throwing up my arms: "Prodom for pros. Short stories for pros. Poetry for prose." Pros by any other name may still smell the same, but I'm not calling any of them fans of MINE without some provocation, and Roy The Boy has most certainly provided me with that! Thinks Chuck and I are funny, eh? Ha! Well the laugh's on us, so help yourself, Thomas!

And if Roy thinks Staton's remark about his mother was in bad taste, how am I supposed to react to his suggesting that Chuck and I bite down ON HIS SKIN?!? I feel guilty eating Rock Cornish Game hens, for crying out loud!

And as for his carefully structured insult about Red Sonja's "baby face" as rendered by Thorne, all I can say is thanks for the sour persimmons, Buster! Just because fandom at large is unaware of the fact that I was the model for Frank's Sonja (an association that began when I modelled for his "Mighty Samson" while wearing Otto Binder's truss over one eye) is no excuse for his attacking my baby face in the magazine I call home!

And while we're on the subject of Red Sonja, let me clear Frank's name in all this. Frank didn't say, "Red Sonja is dead. She lasted only four issues after I left her." What he actually said was: "What will Joe Staton do if Roy Thomas's mother only lasts four issues?"

Hoping I've enlightened you concerning this matter, I'd like to take this opportunity to tell Roy Thomas THIS: "Roy, I'm warning you -- if I have to get up from this chair..."


WHAT'D I TELL YA, CHUCK? IS THIS GUY BORED OR WHAT?
C'MON YOU GUYS...
HEY ROY! WANT TO CONAN WALKED THE STREETS TODAY, DATING YOUR GIRLFRIEND?

THE SPIRIT OF THE SPIRIT by
Cat Yronwode

PROLOGUE: A HISTORY OF THE
SPIRIT (Part One)

Over the course of the next few months I should like to use these pages to present an in-depth study of Will Eisner's justifiably famous comic, THE SPIRIT. However, to facilitate an exploration of the recurrent themes and stylistic idiosyncracies which characterize the feature, it will first be necessary to set forth a short history of the several distinct epochs which succeeded one another during the twelve years it was in production. Those readers who are familiar only with the reprints of Eisner's post-WW II work published off and on for the last thirteen years by Harvey, Warren and Kitchen Sink will probably not understand why a dry historical overview of the series must precede the more juicy meat of a loving critical analysis. Those who have read the SPIRIT Bag reprints of Eisner's pre-WW II work, the non-Eisner reprints in the long-defunct POLICE COMICS, or who are lucky enough to own a selection of original SPIRIT sections are in a better position to comprehend the reasoning behind this prologue. And those who, like me, turn purple with outrage when they see OBVIOUSLY non-Eisner SPIRIT pages reprinted in such "reliable" source books as THE PENGUIN BOOK OF COMICS as "masterful examples of Eisner's technique" will know EXACTLY why I must begin this series of articles with a detailed account of the evolution of Will Eisner, the artist; Denny Colt, the protagonist; and THE SPIRIT itself, still, after all these years, the most perfectly realized intellectual adventure comic ever published.

EISNER BEFORE THE SPIRIT

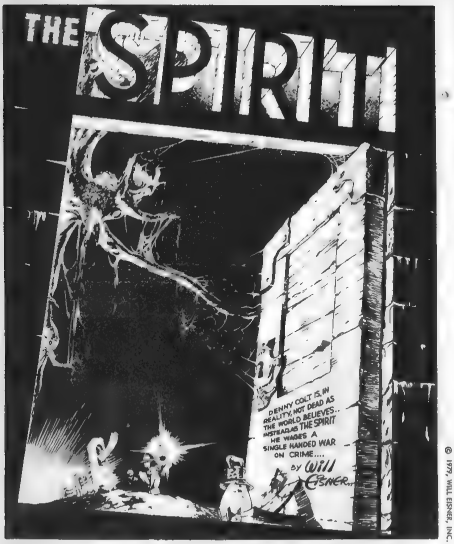
William Erwin Eisner got his start in professional comics in 1936, drawing for the doomed WOW!, which folded shortly thereafter. He then formed a partnership with Samuel Maxwell (Jerry) Iger and the two went into business as one of the first "package shops," creating features for overseas distribution and for a variety of American comic book publishers. In 1937 a good deal of the market was still in reprints of newspaper strips, padded out by fillers and original stories. Iger was the businessman, Eisner was the creative genius. Soon they had gathered together a group of very talented artists, including the likes of Jack Kirby (then Jack Kurtzburg), Lou Fine, Bob Kane, Chuck Mazoujian and an unfortunately rather anonymous corps of letterers, background artists and other low-profile types, of whom the most well known is Dave Berg, currently a staff-artist for MAD Magazine. At first Eisner did most of the scripting himself, sometimes (as "William Erwin Maxwell") in collaboration with Jerry Iger. Later Audrey Blum Bosert ("Toni Blum") did a good deal of the writing. In order to pad out reprint titles like the tabloid-sized JUMBO COMICS, Eisner wrote and drew in

Ah!!! BENNY THE BUS!
WHAT A HAUL!
THE JAILS WILL BE FULL TOMORROW!
WHY CROAK KELLER WE'VE BEEN LOOKING FOR YOU!
© 1946 WILL EISNER, INC.

several styles and under a variety of aliases, most of them based on his own name. As "William Erwin" he did SPORTS SHORTS, a series of Guiness Record-cum-Ripley's Believe It Or Not fillers illustrated in grease pencil with a hand-lettered text. As "Willis B. Rensie" (Eisner spelled backwards) he created the beautiful HAWKS OF THE SEAS, loosely based on the costume adventure films of Douglas Fairbanks, Sr. [It later became a daily comic strip for Jerry Iger's Phoenix Features, drawn by R.H. Webb. Examples may be found in The Menomonee Falls GAZETTE #219-225. Ed.] Under his own name, "William Eisner," he produced the rather crudely drawn western strip, WILD TEX MARTIN, as well as a number of other, more memorable titles. As "Carl Heck" (I have always wondered where he came up with THAT name!) he did the silent humor feature UNCLE OTTO. Under the house name "W. Morgan Thomas" he worked on the early SHEENA and many more strips, though most of these were promptly turned over to the likes of Mort Meskin, S.R. (Bob) Powell and others when it came down to actually producing them on a long-term basis. Other Eisner pseudonyms were "Erwin Willis" and "Willis Nerr," but not every feature credited to any of his many aliases actually bore his work after the first few issues. In those days, fame or even simple recognition were strictly optional -- the main priority was to churn out quantities of comics.

Among these early Eisner strips, several stand out as unconscious progenitors of The Spirit. Two of the best are the above-mentioned HAWKS OF THE SEAS and the "William Eisner" feature ESPIONAGE (starring Black Ace/Black X) which appeared in SMASH COMICS. Of the pair, HAWKS is by far the more carefully rendered and moodily evocative. The setting, piracy in tropic waters, was one to which Eisner would return again and again, even while ostensibly doing a strip about an outlaw crime fighter in the slums of Central City, U.S.A. ESPIONAGE featured a blue-suited protagonist who looked remarkably like Denny Colt wearing a monocle as he lounged against the pilings of that mythic comic book waterfront Eisner has practically trademarked as his own.

Another Eisner costume hero from the early days who bears a subliminal resemblence to The Spirit is the long-legged UNCLE SAM, based on James Montgomery Flagg's famous WW I poster and last seen in DC's FREEDOM FIGHTERS (along with a host of other Eisner creations). Uncle Sam ("Every American boy is my nephew!") actually first saw print in Quality's NATIONAL COMICS one month after the debut of THE SPIRIT. Nonetheless, he foreshadowed the later development of one of the major mystical themes in the latter. Uncle Sam is what comic book scripters these days like to call "an embodied concept" -- a being whose power, indeed whose


THE SPIRIT
DENNY COLT IS IN REALITY NOT DEAD AS THE WORLD BELIEVES.. THE SPIRIT INSTEADING HE WAGES A SINGLE HANDED WAR ON CRIME....
by WILL EISNER

very EXISTENCE, is a product of humanity's belief in him. Denny Colt, The Spirit, is a "real" man, of course, but Eisner's annual "Christmas Spirit" stories are definitely tales of the power inherent in "embodied concepts" and as early as the twentieth issue of the series, a disembodied voice on the phone tells readers that Denny is literally "the Spirit of Freedom, the Spirit that comes to the aid of the down-trodden, the weak and the helpless."

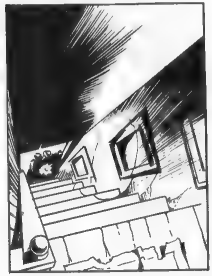
The last of the precursors of Denny Colt is Eisner's outlaw cop, MUSS 'EM UP DONOVAN, a very early one-shot (?) story done for Centaur's FUNNY PAGES. Jules Feiffer, in his book THE GREAT COMIC BOOK HEROES, describes this black and white feature as "full of dark shadows, creepy angle shots, graphic close-ups of violence and terror!" Upon seeing a xerox of a reprint of the story from LITTLE GIANT DETECTIVE FUNNIES #4, it appears that Feiffer was describing the story from memory alone, as it's drawn in the same crude style as the one TEX MARTIN story I have. It's possible that Feiffer was wrong and the strip wasn't a one-shot as the reprint does leave a few characters and plot threads unexplained.

Pervading all of Eisner's early work is an intense interest in psychology and a passionate concern for social justice, compounded by a cynical distrust of bureaucratic corruption and inept policemen. The Hawk is a pirate who tells a colonial governor to abolish slavery. Uncle Sam stands up for the rights of immigrants and workers. Virtually every continuing feature boasts at least one miserable orphan boy. Even those little SPORTS SHORTS are actually slice-of-life vignettes whose athletes are "tortured by remorse" or prevail against "impossible odds."

THE EARLY SPIRIT

With this background, Eisner was approached in early 1940 by Everett M. (Busy) Arnold to script and illustrate a weekly comic book insert for newspapers, to be distributed by the Register-Tribune Syndicate. The sixteen page booklet was to be printed by the Greater Buffalo Press (in Buffalo, NY), a concern in which Arnold had once held the position of vice president, before going on to publish the Quality line of comics. Rumor has it that the men from the syndicate originally picked Lou Fine's artwork over Eisner's, but Arnold, knowing that Fine would require the service of a scripter and would probably be too painstakingly perfectionistic to meet the weekly deadline, lied to them and told them they were looking at work by Eisner! Whether this story is true or apocryphal, it does have the ring of poetic irony. Fine, one of the best draftsmen in the history of the comics, was also unfortunately crippled as the result of a childhood accident. When Eisner was drafted in WW II, the 4F Fine was chosen as the first of many "ghosts" on THE SPIRIT -- and his work, although remarkably beautiful from an artistic standpoint, suffers from both the imposition of an outside scripter and Fine's own desire to achieve a high degree of stylish polish at the expense of losing both the dark moodiness and the off-beat humor Eisner commanded. Hindsight makes prophets of us all, but in this case at least, Busy Arnold knew what he was doing when he insisted that Eisner produce the lead feature for his syndicated Sunday supplement.

THE SPIRIT debuted on June 2, 1940. Only the first seven pages of the "Weekly Comic Book" (soon renamed "Comic Book Section") featured Eisner's outlaw crime fighter. There were also two backup strips -- LADY LUCK, credited to "Ford Davis" but actually drawn first by Chuck Mazoujian and then by Nick Viscardi (aka Nick Cardy); and


© 1977 WILL EISNER, INC.

MR. MYSTIC by Bob Powell (as "W. Morgan Thomas," a name he had inherited when he took over the SHEENA strip).

The first few issues are notable for Eisner's use of scratchy inking and (for him) rather stereotypical heroic dialogue. Powell's MR. MYSTIC is easily the more beautiful of the two strips, with LADY LUCK running a close third, hampered only by Mazoujian's predilection for a rigid twelve panel-to-the-page layout. This is not the place to engage in a lengthy discussion of the merits of the backup features, however. Suffice it to say that while Powell's work became progressively more "straight" as time went on, Eisner's burst into exotic bloom and eclipsed it entirely. Powell was replaced after a few years by the curiously stylized Fred Guardineer, and shortly after that MR. MYSTIC bit the

dust, its spot taken over by a revolving host of quasi-humorous features so characteristic of the Quality line at that point. The most frequent of these was FLATFOOT BURNS, written for a time by Harvey Kurtzman (not that it shows) and the most engaging one was Andre LeBlanc's INTELLECTUAL AMOS, featuring Wilbur the pet goblin. LADY LUCK fared a little better, eventually landing in the hands of Klaus Nordling, who, using a more cartoony style, turned the feature into a strange amalgam of lingerie shots and slapstick humor. LADY LUCK was popular enough to merit extensive reprinting in SMASH COMICS, eventually taking the title over completely. Some of Nordling's later LADY LUCK strips have been reprinted in recent issues of Kitchen Sink's SPIRIT Magazine, but Powell's exquisitely rendered MR. MYSTIC seems to be lost forever to the general public. A pity.

I am going to assume that most of the readers of this periodical are well-read enough to know that, in the words of Will Eisner, "Denny Colt, a young criminologist, believed to have lost his life in a fight against crime, was buried in a state of suspended animation. He awoke one day in Wildwood Cemetary to carry on his struggle... His true identity known only to Police Commissioner Dolan, he is feared by criminals of all stripes as THE SPIRIT." That bit about only Commissioner Dolan knowing his true identity was just so much hogwash, by the way. His "faithful young friend," Ebony White, had long ago put two and two together and realized that his "boss" wasn't living in Denny Colt's tomb simply because he liked the sound of the name. Even the Commissioner's lovely daughter Ellen had finally figured things out by 1950 when she refered to him as "D. Colt." And then there was his childhood sweetheart, Sand Saref. That mask didn't fool HER for an instant. But all that was far in the future and the early Spirit bears little resemblance to the square-jawed and tousle-haired figure most people think of as the definitive version. Not only did the Spirit slick his hair down with greasy kid stuff in 1940, but in those days he had an almost normal human chin, looking for all the world like his own creator (with a nose job) on the splash page of November 24. Even his famous blue gloves were yellow at first and he was wont to fly around in a garish red "autoplane," the kind of land-air vehicle described so lovingly by Chuck Berry in his rock 'n' roll classic, "You Can't Catch Me."

The Spirit wasn't the only one who went through rapid changes in those first few months. Eisner was undergoing a striking artistic metamorphasis as well, experimenting wildly with different techniques. Almost every issue would feature some new way to ink backgrounds -- feathering, cross-hatching, stippling, silhouettes, crazy little patterns -- a regular encyclopedia of shading. As time went by the heavy solid blacks which were to become his virtual post-war trademark slowly began to displace these ingenious pulp-style mannerisms, but it was a case of gradual evolution, not overnight change.

Another characteristic of the artwork on the first year's worth of SPIRIT stories is Eisner's preoccupation with what Feiffer has termed "the German expressionist approach in comic books." To put it another way, Eisner took tremendous liberties with the so-called "laws" of perspective. Influenced by Man Ray's surrealist experimental films and Lynd Ward's deco-expressionist woodcut novels as well as the dizzying use of perspective in Japanese art, still under

the spell of George Herriman's KRAZY KAT, familiar with the tricks used by stage set designers to create mood -- and mostly, out to prove that comics are Art (with a capital A) -- Eisner created an incredible landscape of distorted optical effects. Buildings never rise -- they LOOM. Windows and doors are any shape EXCEPT rectilinear. The round window with four curved bars, in later years identified exclusively with Denny Colt's cemetary hideout, is seen everywhere. Rooms are rarely less than twenty feet high, dwarfing their inhabitants as a theatre might dwarf an actor. Heavy tapestries hang in thick folds along walls and across doorways which were obviously built without the use of a T-square. Cars lean over at impossible angles as they zoom around corners. Stairways twist and turn with optical illusiveness as they lead from gloamy heights to stygian depths. It is

a dreamscape, a beautiful nightmare world, the Central City of those pre-war years. Gnarled trees cast monstrous shadows by the light of the ever-full moon. Demented criminals flee dowdy dirty alleyways whose windings are as tortuous as their own terrible fears. Maniacs lurk along the waterfront, in Chinatown, in "haunted" houses, in tenements, in the fog. White men study voodoo and black orphans are organized into a Secret Society. The artist's eye is never still. The worm's-eye view, the bird's-eye view are not enough. An entirely new vocabulary of angle

THE SPIRIT!! GOSH...!
NOW LISTEN VERY CAREFULLY TO MY IDEA... REMEMBER THAT OLD BLIND MAN? WELL, HE'S BEEN HIRED AS A WATCHMAN FOR THE ACME SILK CO... THAT MEANS THEY'RE GOING TO ROB IT TONIGHT!
© 1979, WILL EISNER, INC.

shots must be developed. Through the skylight. Between the venetian blinds. Up from the center of the wastebasket. Down the almost vertical staircase. Through the tilted lampshade. The excesses pile upon one another and in a manic tour de force of insane paper cinematography, Eisner never repeats himself. Every elaborate distortion is unique. Every panel must be viewed with fresh eyes.

But through it all, amidst the most outlandish art, Eisner was still writing simple stories in a pulp-derived narrative style. He was far more literate than most of his contemporaries in the field, without a doubt, but nothing like the writer he would soon become. "The Spirit's eyes grow hard, as cold fury grips him." Sure, Will.

The plotlines too were fairly straightforward, although most of Eisner's perennial motifs had already surfaced. There are strong glimmerings of the themes to come, even in those early issues -- the UFOs, the look-alikes, the criminal women, the fake yogis -- all these and more are introduced within the first few months. By January 12, 1941, THE SPIRIT expanded to eight pages in length (MR. MYSTIC was cut from five pages to four in compensation) and the little box on the righthand side of the masthead which had read "3 Complete Stories" was changed to read "Action/Mystery/Adventure." Throughout 1941, Eisner's writing rapidly improved. He began to delve into some very deep philosophical and psychological waters, as well as throwing an occasional curve ball in the form of his irrepressible interest in dialect humor -- a trait which has won him a bad reputation with those people of a subsequent generation who see nothing funny about a small frightened black boy saying, "Feets don't fail me now!"

THE TURNING POINT

Some cosmic sea-change, some new realization of the potential of his chosen medium seemed to sweep over Eisner in the Spring of '41. The steady improvement became a revolution in the course of a few short weeks. It began with an unusually well-constructed comedy-of-errors adventure on May 11. This piece, which I have named, in the absence of any "official" title, "A Dull Week," featured a few oddly gratuitous rhymed interludes as transitional devices between scenes. Then, after a particularly emotional morality tale about an ex-convict named Thomas Hawkins, Eisner returned full force to the idea of rhymes on June 1st in a story (if you can call an eight-page fight scene a story) about Killer McNobby. An insanely exultant jingle-jangle verse ("Left right, left right... The Spirit's fists were dynamite!") runs along in surreal counterpoint to some of the most meticulously rendered brutality ever presented in a comic book. There are no panel borders and no backgrounds at all, only a brilliant series of figure studies depicting the ultimate in savage hand-to-hand combat -- and through it all, the sing-a-long chorus, complete with little floating musical notes, forms the very ground the combatants struggle upon. To me, this, the 53rd weekly issue, marks the watershed between Eisner the comic book artist and Eisner the master of his craft. Nowhere does his paradoxical blend of humor and violence succeed more perfectly than in this story-song. We are invited to laugh at the poetry, we are further drawn in by numerous little sight gags (tired spectators hang their coats and hats all over the lettering on page seven) -- but at the height of our gaiety we realize with dawning horror that The Spirit is being badly beaten, that he has crumpled to the ground in agony, that the Killer has drawn a hidden knife out of his coat...

After this stylistic breakthrough, Eisner really began to cook on all burners, as if he had suddenly grasped the fact that there were no limits to what he could do. One classic followed another. The justifiably famed "Hitler Story," described by Feiffer, in which Denny Colt takes the poor, battered dictator in and feeds him, all the while quoting Macchiavelli under a stark overhead light; the tremendously convoluted and ambiguous time travel story printed in PASTEL inks; the development of The Spirit's female doppleganger, Silk Satin; the touching "Christmas Spirit" trilogy told to a one-legged orphan named Hobo King by three tramps in Bethlehem, Pennsylvania, a town whose motto is "We make the finest steel for the finest guns" -- all of these belong to this period.

By the beginning of 1942, Eisner's artwork had reached a level far surpassing everything which had gone before. Not as cartoony as his better-known post-war period, it combined the rampant surrealism of his earlier efforts with a distinctly painstaking regard for the niceties of inking he has never displayed since. The coloring on these stories is also particularly lovely. To those readers who are used to the blurry grey abomination which passes for four color printing these days, a look at the pre-war sections is like going out into the sunshine after having been shut up in a closet for three days. It's simply another world.

But meanwhile, in THIS world... the Japanese bombed Pearl Harbor and America was at war. The global conflict brought tragedy to the lives of everyone it touched. And after all, a comic book, no matter how remarkable, is nothing when compared to the deaths of millions of human beings. Why then do I grieve for Will Eisner, drafted into the Army, "kicking and screaming," in his own words, "all the way," forced to abandon what was, in the final analysis, only lines on paper. He got a cushy little job in the

Pentagon, drawing comics for the Army. He never saw a battle. He came home safe and sound in 1945. Why does it hurt me so?

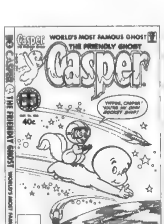
There is a fatal tendency among the aesthetic classes to idolize those poets and painters who have misfortunately died young. Their works, rendered more precious by untimely death, more poignant by the cruelty of fate, are at once both clouded and transfigured by a painful consciousness of mortality on the part of the viewer. And the feverish "last works" bear even more strongly the tinge of terrible, morbid beauty.

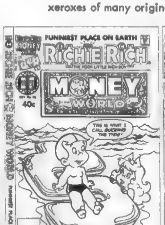
No, Eisner didn't die. But The Spirit did.

NEXT: The remarkable month of February, 1942; the Eisner-Fine collaborations; Fine alone; Jack Cole; an anonymous horde of wartime ghosts and... the return of Will Eisner!!!

©1979 Cat Yronwode

WANTED: THE SPIRIT. I am engaged in compiling a massive SPIRIT index and I will trade information for free copies of the completed work. I need to know the contents (describe the splash panels or name the major protagonists) for these comic books: Quality SPIRIT #18, 20 and 22; Fiction House SPIRIT #1, 2 and 4; THREE COMICS MAGAZINE #1. In addition, I need information and will pay for xeroxes of many original SPIRIT sections. Please write for my checklist of needs if you wish to help. Lastly, I am trying to contact all of the many wartime and background artists who worked on the feature. If you know the whereabouts of ROBIN KING, MARTIN DeMUTH, ABE KANEGSON, JACK SPRANGER, MANNY STALLMAN, JIM DIXON, BILL WOOLFOLK or REED CRANDALL, please write me. Crazy Cat Yronwode/Route 1, Box 287/Willow Springs/Missouri/65793





Harvey Coming Comics

CASPER, THE FRIENDLY GHOST No. 206, October. [7/5]

HARVEY COLLECTORS' COMICS No. 16, September. 50¢. [7/5]

RICHIE RICH BILLIONS No. 32, October. [7/5] 50¢.

RICHIE RICH MONEY WORLD No. 42, October. [7/5]

RICHIE RICH RICHES No. 44, October. 50¢. [7/5]

RICHIE RICH AND DOLLAR THE DOG No. 10, October. 50¢. [7/12]

RICHIE RICH FORTUNES No. 48, October. [7/12]

RICHIE RICH MILLIONS No. 97, October. 50¢. [7/12]

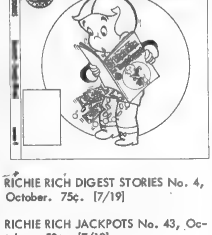
SAD SACK AND THE SARGE No. 139, October. [7/12]

SPOOKY No. 160, October. [7/12]

HOT STUFF No. 151, October. [7/19]

RICHIE RICH AND JACKIE JOKERS No. 34, October. [7/19]

RICHIE RICH BANK BOOKS No. 43, October. [7/19]



RICHIE RICH DIGEST STORIES No. 4, October. 75¢. [7/19]

RICHIE RICH JACKPOTS No. 43, October. 50¢. [7/19]

RICHIE RICH ZILLIONZ No. 18, October. 50¢. [7/19]

RICHIE RICH No. 183, October. [7/26]

RICHIE RICH AND REGGIE No. 2, October. 50¢. [7/26]

RICHIE RICH DIAMONDS No. 45, October. 50¢. [7/26]

RICHIE RICH PROFITS No. 31, October. [7/26]

Comic Strip Circus

Buck Rogers returns! The first interplanetary adventurer of the comics celebrated the 50th anniversary of his comic strip debut on January 7th. Since then he has been incredibly visible. First came the movie BUCK ROGERS IN THE 25TH CENTURY starring Gil Gerard as Buck, Erin Gray as Wilma Deering, Tim O'Conner as Doc Huer, Henry Silva as Killer Kane, Pamela Hensley as Ardala, and Joseph Wiseman as the Mongol Emperor. Much of this cast will continue their roles in the upcoming television series on NBC. With the impetus (and publicity) of a hit movie behind it, the series should a success, especially as it will be the only space opera on the networks.

Cashing in on the movie, Gold Key produced a comic book adaption of the movie. It was written by Paul S. Newman, and the artwork was by Frank Bolle, Alden McWilliams and Jose Delbo, each drawing a chapter of the tabloid-sized comic. What makes this comic more unusual is that it was also released on the stands as a Marvel comic. Gold Key continues BUCK ROGERS as a regular sized comic (beginning with a re-release of the movie adaption in three issues) to co-incide with the TV series.

On September 9th, BUCK ROGERS IN THE 25TH CENTURY blasts off on the pages of the country's newspapers. Produced by "the famed team of Gray Morrow and Jim Lawrence," it will appear daily and Sunday. Morrow was

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the final artist on writer Lawrence's FRIDAY FOSTER. Morrow, besides his book and strip work, is also an illustrator quite accomplished at science fiction illustration in books and magazines. For a number of years he did illustrations for AMAZING SCIENCE FICTION, the magazine that saw the first appearance of Anthony "Buck" Rogers in the novella ARMAGEDDON 2419 by Phil Nowlan in August, 1928. Lawrence, a very talented strip writer who has done very little comic book work, must feel more comfortable writing two strips simultaneously. For the past couple of years he has been writing just one, CAPTAIN EASY, since the death of the British JAMES BOND strip he wrote. At the height of his productivity of strips, Lawrence was writing four strips concurrently, the three I mentioned and the short-lived SECRET HEART. Lawrence's only experience in science fiction is writing a number of Tom Swift, Jr. books.

The original BUCK ROGERS strip ceased production after 39 years in June, 1967. Now Robert Dille, son of the man who pushed Phil Nowlan into adapting his novella as a strip, is bringing it back. Here's hoping we'll be reading BUCK ROGERS for many years to come.

On April 16, 1979, the National Cartoonists Society had its annual Reuben Awards dinner and gave the cartooning awards for achevement in 1978. The winners were:

The Reuben for cartoonist of the year -- Jeff MacNelly, editorial cartoonist for the Richmond NEWS-LEADER, distributed by the Register-Tribune Syndicate, artist/writer of SHOE
Comic strip, Humor -- Bud Blake, writer/artist of TIGER
Comic strip, story -- John Cullen Murphy, PRINCE VALIANT artist
Panel -- Brad Anderson of MARMADUKE
Editorial cartooning -- Paul Szep, Boston GLOBE, distributed by Universal Press Syndicate
Magazine cartoons -- Henry Martin
Comic book, humor -- Frank Johnson, HI AND LOIS [The HI AND LOIS comic book was last published by Charlton in 1971. Ed.]
Comic book, story -- Alden McWilliams, STAR TREK
Sports -- Murray Olderman, NEA
Advertising -- Roy Doty
Animation -- Ralph Bakshi, LORD OF THE RINGS
Illustration -- Harry Devlin, CRANBERRY CHRISTMAS
Special features -- Jud Hurd, artist of HEALTH CAPSULES
Golden Key to the N.C.S. Hall of Fame -- Raeburn Van Buren, artist-writer of ABBIE AND SLATS
Silver T-Square for service to the N.C.S. -- Sylvan Byck, recently retired comics editor of King Features; Dick Hodgins, Jr., editorial cartoonist for the New York NEWS; Ed Mitchell, California regional N.C.S. chairman; and Jim Ivey, curator of the Cartoon Museum in Orlando, FL.

Mickey Rooney has purchased the movie rights to BRINGING UP FATHER and plans to co-star in the movie with Martha Raye, a perfect Jiggs and Maggie. Did you know that Rooney's father Joe Yule had starred with Renie Riano as Jiggs and Maggie in movies in the 40's?

Rich Buckler is pencilling THE HULK strip over Larry Lieber's breakdowns. Joe Sinnott is the strip's latest inker following Ernie Chan, Frank Springer, Frank Giacoia and others. Did you know that besides co-plotting THE HULK with Stan Lee, Larry Lieber also co-plots the SPIDER-MAN strip with Lee (as well as doing breakdowns) having inherited that job from Jim Shooter, who followed Len Wein as Stan Lee's assistant on the strip?

Media Review

SUPERMAN is now Warner Bros.' top grosser for first run movies, having passed THE EXORCIST, which is currently in its third reissue. The success of the super-hero in films has evidently not been lost on Italian film producers who are currently preparing such gems as PUMAMAN, SUPERSONIC MAN, and ICEMAN (no relation)... MAD will be written by SILENT MOVIE-HIGH ANXIETY co-writer Rudy DeLuca and will concern three new characters, although the MAD takeoffs and satires on famous personalities and situations (the film parodies and Dave Berg's strips, I guess) are supposed to be transfered intact. MAD gets no creative control. A Warner Bros. executive said "This is the springboard for one of the wackiest and most zany concepts we've ever gone with." Honest, that's how those guys talk... Avco Embassy begins filming TERRY AND THE PIRATES this summer for release in the summer of '80... THE RETURN OF MAXWELL SMART is supposed to be a high budget ($8 million) spoof of the Bond films. Clive Donner is directing, with a script by Arne Sultan, Bill Dana and Leonard B. Stern... SLEEPING BEAUTY is the next Disney cartoon to be reissued... Production designer and almost-director John Barry died May 31st at the age of 43. Barry designed this decade's two most popular fantasy films, STAR WARS and SUPERMAN, as well as A CLOCKWORK ORANGE and the upcoming THE EMPIRE STRIKES BACK. He scripted the forthcoming SATURN III and was going to direct it until disagreements with the production company arose. His work on STAR WARS garnered him an Academy Award.

The star of one of my favorite recent shows also died recently. Jim Hutton, who portrayed Ellery Queen in the 1976-77 series of the same name, died of cancer at age 45 on June 2nd. When he got a worthy script, Hutton could do wonders with light comedy... THE RETURN OF THE SAINT has been scheduled for Friday nights next fall in the CBS late night schedule. (And I once again moan, as we aren't getting the Friday night programs locally, meaning I miss out on THE NEW AVENGERS, NIGHT STALKER and now this.) THE NEW AVENGERS will probably return in reruns in January of 1980... CBS has ordered a number of scripts for new episodes of YOUNG MAVERICK starring Charles Frank... The BUCK ROGERS movie will appear on NBC in the fall, probably as the pilot episode of the new series. Appropriate -- since that's what it was intended to be all along. Leslie Stevens, however, won't be Supervising Producer any more, since he has left Universal to go independent... Speaking of Universal, it's my guess that NBC will probably use BATTLESTAR GALACTICA in some fashion, but isn't announcing it so that ABC can take the reruns off -- as they did when WONDER WOMAN, TONY RANDALL and BIONIC WOMAN switched to other networks... NBC has split up the ungainly title of GODZILLA MEETS THE THING AND THE SHMOO. It's now the ungainly title of FRED AND BARNEY MEET THE THING, with THE NEW SHMOO and GODZILLA going solo. Fan favorite JONNY QUEST will get a six week run at the beginning of the season while they wait for other programming to be readied... Animated specials for the fall include a new Chuck Jones RAGGEDY ANN AND ANDY show, "The Pumpkin That Couldn't Smile," GNOMES, based on the Wil Huygen book (both on CBS), Bil Keane's A FAMILY CIRCUS CHRISTMAS, and THE LITTLE RASCALS featuring the voice of original castmember Darla Hood (both on NBC)... The unpublished DOC SAVAGE novel, THE RED SPIDER, will appear July 1st in a Bantam paperback. Lester Dent (as Kenneth Robeson) wrote it for the pulp magazine before it was discontinued... ALIEN looks like it will be this summer's big movie. Besides doing big business, TCR's David Finger reports, "It scared the hell out of me!"

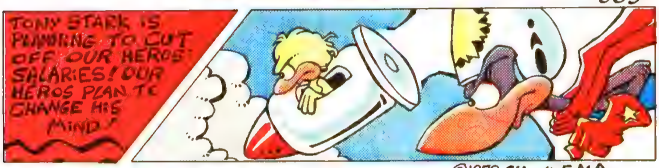
One last thing: Can anyone tell me if (and how) cable and/or scrambler devices can be attached to my VCR? I'd like to know before I pop for the big installation charges. -R. Blabbit

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

005



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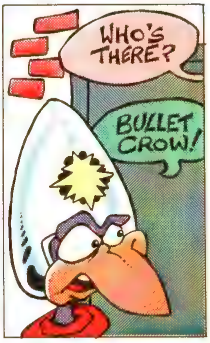
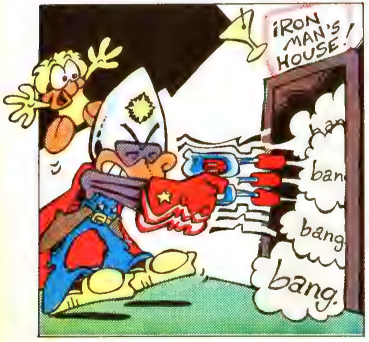




DICK DUCK, DUCK DICK

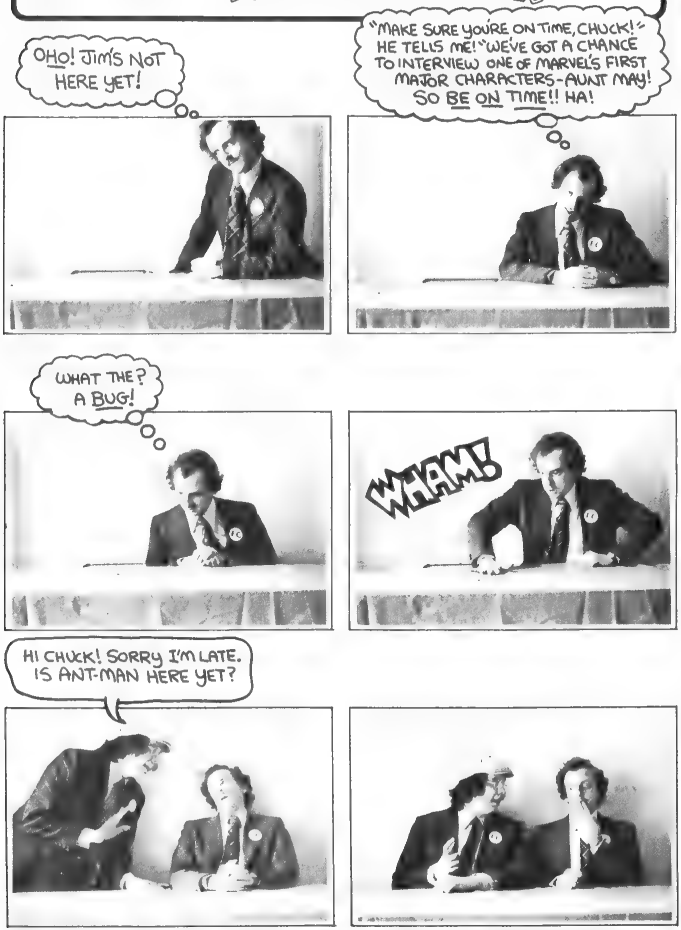
by Jim Engel

SHEINEKEN TASTES TREMENDOUS. NO WONDER
...ITS NUMBER ONE!
??? ???
OH, MR. DUCK...
I'M GOING HOME MR DUCK. I LEFT THE POLICE REPORT ON THE ROMBERG RABBIT CASE ON YOUR DESK. AND HERE'S THAT MANUSCRIPT FROM THE DETECTIVE BOOK CLUB. G'NIGHT, MR. DUCK.
I MUST BE MOVIN' UP IN THE WORLD! THE DETECTIVE BOOK CLUB ASKIN' ME TO WRITE JACKET NOTES FOR THEIR DETECTIVE NOVELS!
"THE BRIDE WORE BULLETHOLES". SOUNDS KINDA INTERES-
OOPS!
OH GREAT!! ALL OVER THAT POLICE REPORT! WHERES A LOUSY RAG?!
ZIP! ZOOM!
AN' I JUST RIPPED UP AN OLD PAIR OF JOCKEYS! WHERE DID PAVLOV PUT 'EM?!
I'LL JUST USE THESE PAPERS! I DON'T WANNA HAVE TO REWRITE THAT REPORT!
HOLY CATRAP! I USED THE MANUSCRIPT! HOW CAN I REVIEW THIS MESS??
"...a most absorbing piece of writing"...
THE END
pals NO.5
CLAP CLAP CLAP CLAP
the END

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: "TARDY-HAR-HAR"


OHO! JIM'S NOT HERE YET!
"MAKE SURE YOU'RE ON TIME, CHUCK!" HE TELLS ME! "WE'VE GOT A CHANCE TO INTERVIEW ONE OF MARVEL'S FIRST MAJOR CHARACTERS - AUNT MAY! SO BE ON TIME!! HA!
WHAT THE? A BUG!
WHAM!
HI CHUCK! SORRY I'M LATE. IS ANT-MAN HERE YET?

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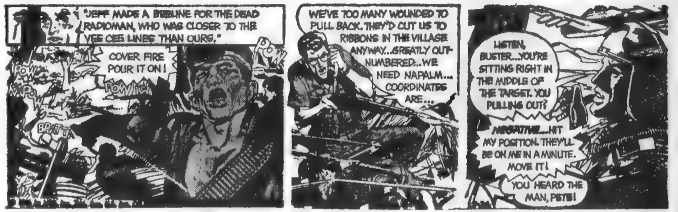
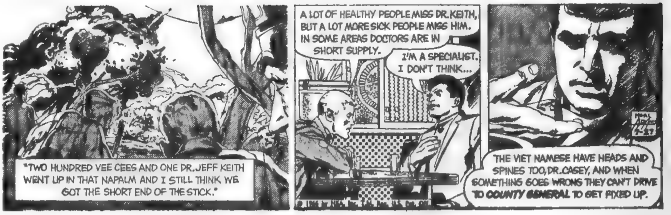
BEN CASEY
by Neal Adams

"OUR FORCE WAS CUT DOWN TO TWO-THIRDS AND WE REALIZED, TOO LATE, THAT THE VEE CEE FORCES HAD BEEN UNDERESTIMATED. WE HAD TO PULL BACK NEARER THE VILLAGE WE WERE SENT TO DEFEND."
RADIOMAN CAUGHT IT.
DIG IN HERE. WE'LL TRY TO HOLD THEM AND HOPE FOR HELP.
KA-POW
WITHOUT OUR RADIO? FAT CHANCE.
POW
MOMENTS LATER...
JEFF, WHAT...GET DOWN, YOU BLOODY JACKRABBIT!


"JEFF MADE A BEELINE FOR THE DEAD RADIOMAN, WHO WAS CLOSER TO THE VEE CEES LINES THAN OURS."
COVER FIRE! POUR IT ON!
POW
WE'VE TOO MANY WOUNDED TO PULL BACK. THEY'D CUT US TO RIBBONS IN THE VILLAGE ANYWAY...GREATLY OUT-NUMBERED...WE NEED NAPALM... COORDINATES ARE...
LISTEN, BUSTER...YOU'RE SITTING RIGHT IN THE MIDDLE OF THE TARGET. YOU PULLING OUT?
NEGATIVE...HIT MY POSITION. THEY'LL BE ON ME IN A MINUTE. MOVE IT!
YOU HEARD THE MAN, PISTE!


"TWO HUNDRED VEE CEES AND ONE DR. JEFF KEITH WENT UP IN THAT NAPALM AND I STILL THINK WE GOT THE SHORT END OF THE STICK."
A LOT OF HEALTHY PEOPLE MISS DR. KEITH, BUT A LOT MORE SICK PEOPLE MISS HIM. IN SOME AREAS DOCTORS ARE IN SHORT SUPPLY.
I'M A SPECIALIST. I DON'T THINK...
THE VIET NAMESE HAVE HEADS AND SPINES TOO, DR. CASEY, AND WHEN SOMETHING GOES WRONG THEY CAN'T DRIVE TO COUNTY GENERAL TO GET FIXED UP.

MAGGIE, DID YOU KNOW ONLY 200 VIET NAMESE DOCTORS ACTIVELY SERVE 16 MILLION CIVILIANS AND MANY PROVINCES HAVE NO DOCTOR SERVING REGULARLY AT ALL?
HUH? VIET NAM?
CRIPPLING DISEASES PLAGUE THE PEOPLE. TRACHOMA INFECTS 8 OUT OF 10. LEPERS GO UNCARED FOR. HALF THE BABIES NEVER REACH FIVE.
HEY, SLOW DOWN. WHAT'S ALL THIS ABOUT VIET NAM?
I'M GOING THERE!

The Menomonee Falls Gazette

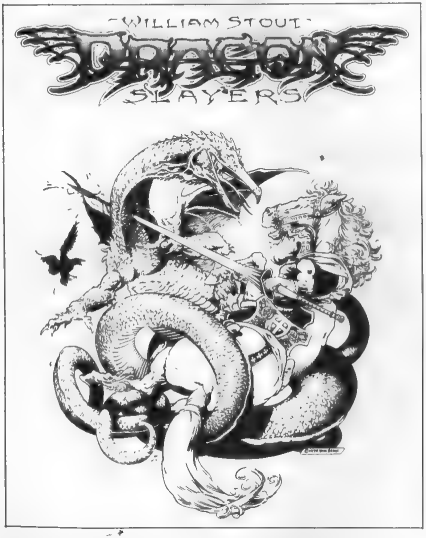
BEN CASEY, WAIT A MINUTE! WHAT DO YOU MEAN, YOU'RE GOING TO VIET NAM?
FOR SIX WEEKS, MAGGIE, WITHOUT PAY.
IT'S CALLED, "PROJECT AID VIET NAM," AND I GO TOMORROW. HOPE I CAN DO SOME GOOD.
BUT WHY, BEN, WHY?
I GUESS THIS IS WHY, MAGGIE!
7-29

.... in a village where none I can't even pronounce. I'm trying to understand what's really going on here. If I fail to understand, it my own fault.
Some things are easy to understand. Like how little it takes to make a kid happy. 7-30
I'VE MUCH TO DO HERE, AND I'M BEGINNING ON -- FOR THE DURATION.
THE END

Et Al

When we switched over to second class and also added the GAZETTE subscriptions to our subscription rolls for TCR, a number of subscribers were "lost" because of expired forwarding orders or people having moved without leaving an address. These people paid for issues we can't send until we get current addesses for each. If you know (or are) any of the following people and can give us their current addresses, we'd be glad to return their subscriptions to active status: Mike Berry, Roger Bock, Richard Broad, Kerry Buhneing, Michael Burianyk, Val D. Conder, Peter Cousins, Libet Dubin, Chip Duvall, Gary L. English, Larry Epke, Craig Ferry, Keith Fleischhauer, Mark Fletcher, Terrell T. Gibbs, Meyer Gold, Betty Sue Golden, G.J. Grace, James J. Harmon, Gail F. Hormats, Tom Knowles, S. Kowalewski, Albert Kuhfeld, Bill Lauman, Jim Lee, Craig S. Long, Raymond Magyar, Dorian B. Masdonati, Don Moonen, Gray Morrow, L.J. O'Neale, Richard Oneto, Jonathan C. Paisley, Gary Moffatt, Bill Pegler, James B. Robinson, Murray Rubin, Tom K. Ryan, Bud Sagendorf, Bruce Strock, Hugh M. Surratt, Edward Williams, James Zimmerman, Jim Pearson, Marc Norris, William Fahrner, M.C. Tietz, and Gordon Whitman.

WILLIAM STOUT
Portfolio



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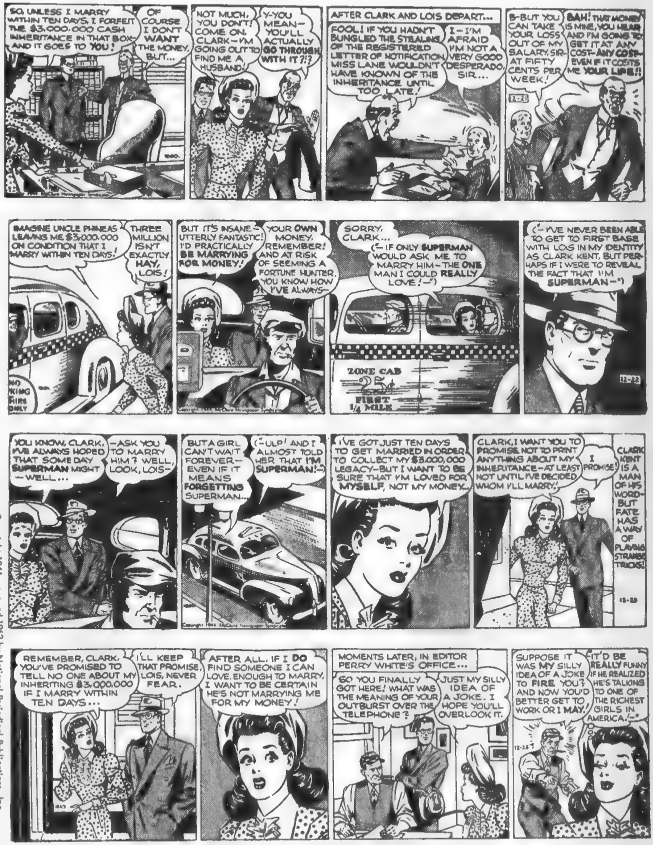
SO, UNLESS I MARRY WITHIN TEN DAYS, I FORFEIT THE $3,000,000 CASH INHERITANCE IN THAT BOX AND IT GOES TO YOU!
OF COURSE I DON'T WANT THE MONEY, BUT...
NOT MUCH, YOU DON'T! COME ON, CLARK—I'M GOING OUT TO FIND ME A HUSBAND!
Y-YOU MEAN—YOU'LL ACTUALLY GO THROUGH WITH IT?!?
AFTER CLARK AND LOIS DEPART...
FOOL! IF YOU HADN'T BUNGLED THE STEALING OF THE REGISTERED LETTER OF NOTIFICATION, MISS LANE WOULDN'T HAVE KNOWN OF THE INHERITANCE UNTIL TOO LATE!
I—I'M AFRAID I'M NOT A VERY GOOD DESPERADO, SIR...
B-BUT YOU CAN TAKE YOUR LOSS OUT OF MY SALARY, SIR! AT FIFTY CENTS PER WEEK!
BAH! THAT MONEY IS MINE, YOU HEAR? I'LL GET IT AT ANY COST—ANY COST—EVEN IF IT COSTS ME YOUR LIFE!!
IMAGINE UNCLE PHINEAS LEAVING ME $3,000,000 ON CONDITION THAT I MARRY WITHIN TEN DAYS!
THREE MILLION, ISN'T EXACTLY HAY, LOIS!
BUT IT'S INSANE! UTTERLY FANTASTIC! I'D PRACTICALLY BE MARRYING FOR MONEY!
YOUR OWN MONEY, REMEMBER! AND AT RISK OF SEEMING A FORTUNE HUNTER, YOU KNOW HOW I'VE ALWAYS—
SORRY, CLARK...
(—IF ONLY SUPERMAN WOULD ASK ME TO MARRY HIM—THE ONE MAN I COULD REALLY LOVE!—)
ZONE CAB
FIRST 1/4 MILE
(—I'VE NEVER BEEN ABLE TO GET TO FIRST BASE WITH LOIS IN MY IDENTITY AS CLARK KENT, BUT PERHAPS IF I WERE TO REVEAL THE FACT THAT I'M SUPERMAN—)
YOU KNOW, CLARK, I'VE ALWAYS HOPED THAT SOME DAY SUPERMAN MIGHT—WELL...
—ASK YOU TO MARRY HIM? WELL, LOOK, LOIS—
BUT A GIRL CAN'T WAIT FOREVER—EVEN IF IT MEANS FORGETTING SUPERMAN!
(—ULP! AND I ALMOST TOLD HER THAT I'M SUPERMAN!—)
I'VE GOT JUST TEN DAYS TO GET MARRIED IN ORDER TO COLLECT MY $3,000,000 LEGACY—BUT I WANT TO BE SURE THAT I'M LOVED FOR MYSELF, NOT MY MONEY...
CLARK, I WANT YOU TO PROMISE NOT TO PRINT ANYTHING ABOUT MY INHERITANCE—AT LEAST NOT UNTIL I'VE DECIDED WHOM I'LL MARRY!
I PROMISE!
CLARK KENT IS A MAN OF HIS WORD—BUT HE HAS A WAY OF PLAYING STRANGE TRICKS!
REMEMBER, CLARK, YOU'VE PROMISED TO TELL NO ONE ABOUT MY INHERITING $3,000,000 IF I MARRY WITHIN TEN DAYS...
I'LL KEEP THAT PROMISE, LOIS, NEVER FEAR.
AFTER ALL, IF I DO FIND SOMEONE I CAN LOVE ENOUGH TO MARRY, I WANT TO BE CERTAIN HE'S NOT MARRYING ME FOR MY MONEY!
MOMENTS LATER, IN EDITOR PERRY WHITE'S OFFICE...
SO YOU FINALLY GOT HERE! WHAT WAS THE MEANING OF YOUR OUTBURST OVER THE TELEPHONE?
JUST MY SILLY IDEA OF A JOKE, I HOPE YOU'LL OVERLOOK IT.
SUPPOSE IT WAS MY SILLY IDEA OF A JOKE TO FIRE YOU? AND NOW YOU'D BETTER GET TO WORK OR I MAY!
IT'D BE REALLY FUNNY IF HE REALIZED HE'S TALKING TO ONE OF THE RICHEST GIRLS IN AMERICA!—

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The Menomonee Falls Gazette

CLARK PROMISED NOT TO TELL A SOUL THAT I'VE INHERITED $3,000,000 IF I MARRY WITHIN TEN DAYS...
REAL OI L
LOWES CO. EVERY DAILY
OF COURSE THAT'S A PRETTY GOOD STORY FOR A SCOOP-LOVING NEWSPAPER MAN TO KEEP--...
MIND WATCHING THE SWITCHBOARD, MAISIE, WHILE I SNEAK OUT FOR COFFEE?
OKAY, SUSIE--BUT I'M NOT VERY GOOD AT IT, YOU KNOW.
CONNECT ME WITH CLARK KENT'S DESK PLEASE.
--I'D BETTER MAKE SURE CLARK HASN'T FORGOTTEN HIS PROMISE!
12-36
THIS IS LOIS. ARE YOU KEEPING MUM ABOUT MY SECRET?
THE SPHINX HAS NOTHING ON ME! NATURALLY I WON'T TELL A SOUL THAT...
OH, DEAR! I--I'LL NEVER LEARN HOW TO OPERATE THIS FIENDISH CONTRAPTION!
...LOIS LANE HAS JUST INHERITED $3,000,000 FROM HER GRANDUNCLE PHINEAS WITH THE SOLE PROVISO THAT SHE BE MARRIED WITHIN TEN DAYS.
THROUGH THE INEPTNESS OF A SUBSTITUTE SWITCHBOARD GIRL, CLARK'S CONCLUDING WORDS REACH THE EARS OF A REWRITE MAN!
WOW! KENT'S REALLY TURNED UP A FRONT PAGE YARN THIS TIME!!
11-37
LOOKS LIKE WE GOT A MILLIONAIRESS IN OUR MIDST!
SOME GIRLS HAVE ALL THE LUCK.
BOY, WHAT I COULD DO WITH JUST ONE MILLION!
AH... WERE I BUT TWENTY YEARS YOUNGER...
HM-MM. I SUPPOSE NOW SHE'LL BE TOO SNOOTY TO TALK TO US ORDINARY MORTALS.
PUT IN A GOOD WORD FOR ME, CLARK, AND IF SHE MARRIES ME, I'LL GIVE YOU TEN PERCENT OF MY FIRST YEARS ALLOWANCE!
WHAT ARE YOU TALKING ABOUT? LET ME SEE THAT PAPER!
OUCH! I KEPT MY PROMISE TO LOIS NOT TO WRITE THIS STORY--AND YET HERE IT IS, UNDER MY BY-LINE!!
12-38
DAILY PL
PLANET REPOR
INHERITS MILL
AS LOIS LANE ENTERS THE DAILY PLANET'S CITY ROOM, SHE IS SURROUNDED BY A MOB OF FELLOW WORKERS.
CONGRATULATIONS, LOIS! I'M SO HAPPY FOR YOU!
I GOT A HUSBAND PICKED OUT YET?
WILL I DO, LOIS? YOU KNOW I'VE ALWAYS LOVED YOU!
WHAT'S THIS ALL ABOUT?
DON'T DENY IT. THAT ARTICLE BY CLARK KENT TELLS ALL!
LOIS, THERE'S SOMETHING WRONG! I PROMISED NOT TO WRITE THIS STORY, AND I DIDN'T WRITE IT!
THERE'S SOMETHING WRONG... ALL RIGHT...
...YOU--YOU CAD!!
12-39

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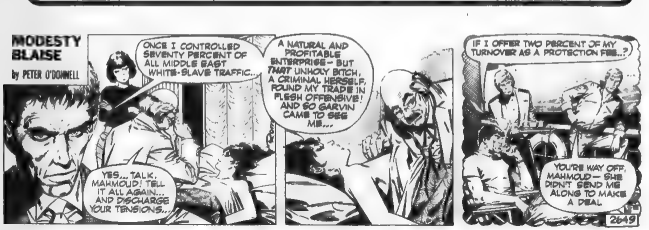
MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
IN A SMALL HOTEL IN ROME
HALLO, WILLIE — CAN I COME IN?
SURE — NICE TO SEE YOU, MAUDE
I SUPPOSE YOU WENT TO VINIZZI, AND HE'S BEEN KEEPING AN EYE ON ME. SO HE TOLD YOU WHERE TO FIND ME?
ROMERO
THAT'S RIGHT... I'VE BEEN ORDERED TO ATTACH MYSELF TO YOU, WILLIE, AND I'M TERRIBLY NERVOUS ABOUT IT — YOU WON'T MAKE IT DIFFICULT, WILL YOU?
2645
MODESTY BLAISE
by PETER O'DONNELL
I WAS JUST LEAVING FOR SICILY, MAUDE
LOOKING FOR MODESTY, YES I KNOW... TARRANT SENT ME TO PROVIDE — ER — WELL, COMFORT AND SUPPORT
MAKES YOU SOUND LIKE AN ELASTIC STOCKING — BUT IT'S VERY CIVIL OF 'IM
NO IT WON'T... HE JUST WANTS ME TO GET A GARVIN-CONDUCTED TOUR OF THE UNDERWORLD
SO THROW ME OUT IF YOU DON'T FANCY THE IDEA, WILLIE
SOUNDS A FAIR DEAL... BUT YOU CAN PAY LATER, MAUDE — I'M NOT LIKELY TO BE GOOD COMPANY FOR A WHILE
2646
MODESTY BLAISE
by PETER O'DONNELL
UNDER SEDATION, MODESTY IS BROUGHT FROM A MOTOR FISHING VESSEL TO THE HOUSE ON CAPRI BY DR. HANS BAUM
SO SHE IS HERE, UNDER MY HAND. ARE YOU SURE YOU CAN DO THIS THING, HANS?
I HAVE ALREADY BEGUN, DURING OUR LITTLE SEA-VOYAGE — USING HYPNO-NARCOSIS
I AM INDUCING TOTAL AMNESIA... AND THEN, WHEN SHE HAS NO MEMORY I WILL MANIPULATE HER MIND AND FURNISH IT WITH FALSE MEMORIES
2647
MODESTY BLAISE
by PETER O'DONNELL
SHE HAS CHANGED LITTLE IN FIVE YEARS... I HAVE AGED TWENTY YEARS IN THAT TIME. THANKS TO HER!
MY HANDS... THEY WANT TO STRANGLE HER NOW... BUT THAT WOULD BE TOO QUICK A REVENGE
TOO QUICK AND TOO CRUDE... AFTER ALL, YOU ARE PAYING ME A LOT OF MONEY TO CREATE A TRULY MAGNIFICENT REVENGE FOR YOU, MY FRIEND
2648

The Menomonee Falls Gazette


MODESTY BLAISE
by PETER O'DONNELL
ONCE I CONTROLLED SEVENTY PERCENT OF ALL MIDDLE EAST WHITE-SLAVE TRAFFIC...
YES... TALK, MAHMOUD! TELL IT ALL AGAIN... AND DISCHARGE YOUR TENSIONS...
A NATURAL AND PROFITABLE ENTERPRISE— BUT THAT UNHOLY BITCH, A CRIMINAL HERSELF, FOUND MY TRADE IN FLESH OFFENSIVE! AND SO GARVIN CAME TO SEE ME...
IF I OFFER TWO PERCENT OF MY TURNOVER AS A PROTECTION FEE...?
YOU'RE WAY OFF, MAHMOUD— SHE DIDN'T SEND ME ALONG TO MAKE A DEAL.
2649

MODESTY BLAISE
by PETER O'DONNELL
MAHMOUD RECALLS A TIME FIVE YEARS AGO
YOU GOT A FORTUNE TUCKED AWAY IN SWITZERLAND— SO NOW YOU CLOSE DOWN YOUR ORGANISATION AND RETIRE, MAHMOUD
OR?
OR MODESTY BLAISE'LL RETIRE YOU— SHE DON'T LIKE WHITE-SLAVE TRAFFIC
IF SHE IS THREATENING GANG WAR, I AM CONFIDENT I CAN OUTMATCH THE METHODICK IN MEN AND GUNS
THERE WON'T BE ANY GANG WAR... THIS ISN'T BUSINESS. IT'S PERSONAL
2680

MODESTY BLAISE
by PETER O'DONNELL
SO SHE ORDERED YOU TO STOP TRAFFICKING IN FLESH— AN ARROGANT YOUNG WOMAN! SHE CAN HAVE BEEN LITTLE OLDER THAN TWENTY AT THE TIME...
I TOLD GARVIN I WOULD KILL HER IF SHE TRIED TO HINDER ME IN ANY WAY... HE DIDN'T ARGUE OR THREATEN. HE SIMPLY GRINNED, AND LEFT THE YACHT
I WONDERED WHAT MODESTY BLAISE WOULD TRY. WHAT HER FIRST MOVE WOULD BE... HOW COULD I GUESS SHE HAD ALREADY MADE IT, TWO DAYS AGO?
2681

MODESTY BLAISE
by PETER O'DONNELL
MAHMOUD CONTINUES HIS STORY...
WE HAD EIGHT GIRLS LOCKED UP ABOARD THE YACHT WHEN WE SAILED THAT DAY... GOOD MERCHANDISE
SOME WE HAD BOUGHT CHEAP, OTHERS HAD BEEN STOLEN IN THE VILLAGES OR LURED AWAY WITH PROMISES... I WAS SELLING THEM TO THE BUENOS AIRES AGENT, OFF-SHORE FROM TANGIER
I DID NOT KNOW THAT ONE GIRL HAD CAREFULLY PLANTED HERSELF ON MY SNATCH-SQUAD TWO NIGHTS BEFORE ... AND THAT SHE WAS MODESTY BLAISE!
2682

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STAR HAWKS
by Ron Goulart & Gil Kane

A ROBOT PTERANDON HAS GRABBED UP ALICE K...
HANG ON, ALICE K...
THAT'S NO PROBLEM... HE'S HANGING ON TO ME!
IF THIS GADGET WORKS...
...WE'LL SQUELCH OUR SERPENTINE FRIEND!
KANE GILBERT 5-16
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SHRIEKING, THE ROBOT CREATURE WHEELS THROUGH THE AIR WITH REX STILL ABOARD...
ARK! ARK!
CLUTCHING THE ELECTRIFIED WEAPON, REX STRUGGLES TO SHORT CIRCUIT THE THING
ANGRY, HE JABS AT IT...
...AGAIN AND AGAIN...
...AND FINALLY MAKES CONTACT WITH A VULNERABLE SPOT...
ZIZZLE!
KANE GILBERT 5-16
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SHORTED OUT, THE ROBOT PLUMMETS DOWNWARD...
KERPLUNK!
THE FLIGHT WASN'T BAD..
..THE LANDING COULD HAVE BEEN A SHADE SMOOTHER..
ALICEK...ARE YOU IN OKAY SHAPE?
YES, REX, I'M FINE...MORE OR LESS.
YOUR IMPROVISED WEAPON WORKED.
YEAH, THOUGH I'D HAVE PREFERRED A LESS DRAMATIC FIELD TEST.
WE'VE OVERCOME OUR FIRST CHALLENGE... BUT THERE'LL BE MORE!
RELAX... I KNOW A WAY OFF THIS BLASTED FLOOR.

YOU KNOW A WAY OUT OF HERE, REX?
BUT ALL THE EXITS MUST BE BLOCKED!
I'M BETTING THERE'S ONE EXIT THEY HAVEN'T THOUGHT ABOUT.
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THERE'S A CONCEALED MAINTENANCE ENTRANCE ABOUT A QUARTER MILE FROM US.
WHEN WE WERE BRIEFED FOR THIS MISSION, ALICE K...
...I MEMORIZED THE FLOOR PLANS FOR MOST OF THE HOTEL MAXIMUS LEVELS.
THEN WE CAN GET CLEAR OF HERE IF...
YEAH, IF WE CAN OUTFOX THE REST OF THE GOOFY ROBOTS RAKER SENDS AT US!

STAR HAWKS
by Ron Goulart & Gil Kane

KANE 5-19
KNEW OUR ESCAPE WAS GOING TOO SMOOTHLY...
...HERE COMES ANOTHER HURDLE!
THIS GADGET SHORT CIRCUITED THE LAST ROBOT...
...SHOULD WORK ON THIS GUY, TOO!
REX, WE'RE NOT ABSOLUTELY CERTAIN THESE BOZOS ARE ROBOTS!
WELL, ALICE K...
...THERE'S A SIMPLE WAY TO FIND OUT!
ZZZTTZZ!

NOT BAD! MY HOMEMADE STUNROD PUT THIS ROBOT ON THE FRITZ!
HIS TEAMMATES DON'T SEEM VERY UPSET ABOUT IT, DO THEY?
OKAY, FELLAS! IF YOU WANT TO TANGLE I'M...
KANE AUGUST 5-20
REX! YOU'RE THINKING LIKE A CAVE MAN...
DON'T YOU SEE THERE ARE TOO MANY OF THEM?
NOW THAT YOU MENTION IT... YEAH!
SO WHAT WE BETTER DO IS...RUN!
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The Menomonee Falls Gazette

WE DON'T SEEM TO BE OUTDISTANCING THIS HERD OF ROBOTS!
THE TROUBLE WITH MACHINES IS...
...THEY NEVER RUN OUT OF BREATH!
KANE GOURMET
6-21
YEAH, BUT WE'VE GOT 'EM BEAT ON BRAINS, ALICE K.!
WE'LL JUST DO A LITTLE WADING...
...AND THEN SET UP A SURPRISE ENDING!
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OUR CAVEMAN FOLLOWING IS ALMOST TO THE POND, ALICE K.!
WE'LL WAIT TILL THEY'RE A SHADE CLOSER AND THEN...
KANE GOURMET
5-22
...USE THIS TO CHARGE THE WATER!
SPLASH
LET'S HOPE THEY AREN'T THE BRIGHTEST OF ROBOTS!
ZZZZZZ

STAR HAWKS
by Ron Goulart & Gil Kane

ZIZZLE!
IT'S WORKING!
THE ELECTRIFIED POND IS SHORTING OUT OUR ROBOT CAVEMEN.
LOOK OUT!
5-28
WHICH TAKES CARE OF THAT PARTICULAR HAZARD TO OUR HEALTH.
THAT HIDDEN EXIT ISN'T MORE THAN A FEW HUNDRED FEET AWAY, ALICE K.
LOOKS LIKE A VERY LARGE ROAD-BLOCK AHEAD, REX!
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IS THE SECRET EXIT WHERE I THINK IT IS, REX?
BEYOND THIS GAGGLE OF MECHANICAL MONSTERS!
START EASING BACK, ALICE K.... WE'LL HAVE TO FIND ANOTHER WAY OUT!
HOY!
HOY?
LOOK OUT!
5-29
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KANE GAVANT
5-25
THIS MONSTER HAS A VERY UNUSUAL VOCABULARY REX.
IT SURE DOES... IS THAT YOU, CHAVEZ?
HOY! I'M UP IN RAKER'S CONTROL ROOM.
I THOUGHT I'D BETTER SWITCH THESE CRITTERS OFF...
...IF YOU'RE THROUGH PLAYING WITH 'EM.
...BUT WHAT HAPPENED TO RAKER?
© 1978 by NEA Inc.
HE AND HIS CRONIES WERE ABSOLUTELY STUNNED AT MY UNEXPECTED ARRIVAL.
NOW, AS TO HOW I BROUGHT OFF THIS TIMELY RESCUE...
THEY SENT TUX TO TERMINATE MY CAREER, BUT I MANAGED TO USE MY GADGUN ON HIM.
I MADE A FEW DEFT ADJUSTMENTS TO HIS ROBOT BRAIN...
...ONE OF WHICH CAUSED HIM TO CONFIDE WHAT WAS IN STORE FOR YOU TWO.
THEN WE VISITED RAKER IN HIS LAIR...
KARASH!
YOU'D BE SURPRISED WHAT YOU CAN ACCOMPLISH WITH AN ENORMOUS ROBOT FOR A SIDEKICK!
KANE GAVANT
5-26
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STAR HAWKS
by Ron Goulart & Gil Kane

DRIFT ON UP TO THE CONTROL CENTER, FOLKS...
... AND HELP ME PACKAGE THESE BROTHERHOOD GOONS FOR THE HOOSEGOW!
WE'LL BE RIGHT THERE, CHAVEZ!
WAIT, ALICE K.-
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ONCE WE LEAVE THIS FLOOR, YOU'RE GOING TO BECOME CHIEF AGENT BENYON AGAIN.
BUT BEFORE THAT HAPPENS...
GIL KANE
5-27

WATCH IT, ALICE K... DON'T STUMBLE OVER RAKER.
HOW! LOOK WHAT I PICKED UP ON ONE OF THE SCAN SCREENS!
GIL KANE
5-28
IT'S THE STAR HAWKS BACK-UP SQUAD STEAMING INTO VIEW!
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GREAT! JUST IN TIME TO HELP US CART RAKER AND HIS GANG UP TO THE HOOSEGOW!
ZAM! TAMMANY'S ONE OF THE CREW!
WHAT A SOCKO FINISH TO THIS JOB!

The Menomonee Falls Gazette

LAW ME, MY INSIDES ARE TURNIN' FLIP FLOPS!
THIS CASE HAS WOUND UP IN SUCH A ROMANTIC WAY!
THAT HANDSOME REX AND ALICE K. WILL BE WINDING UP THINGS AT THE HOTEL MAXIMUS...
...WHILE TAMMANY AND CHAVEZ BRING CODDLES OF PRISONERS UP TO THE HOOSEGOW.
THOSE PRISONERS, AUNT JENNY, BELONG TO THE BROTHERHOOD!
OH, DON'T BE A WORRYWART NORLEANS. THERE'S NO REAL DANGER, IS THERE?
WE DON'T KNOW ENOUGH ABOUT THIS BROTHERHOOD OUTFIT...
...BUT WE DO KNOW THEY'RE DARN POWERFUL!
FIDDLESTICKS! I'M STILL GOING TO LOOK ON THE BRIGHT SIDE!
LYLE HAMM
5-28

IN THE ORBITING HOOSEGOW...
COULD BE THE BROTHERHOOD WILL TRY SOMETHING!
THINK YOU'RE RIGHT, NORLEANS!
WE'LL SEND AN EXTRA ESCORT SHIP OUT TO MEET CHAVEZ' CRAFT!
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AND AT THE HOTEL MAXIMUS...
QUITE A CARGO YOU'LL BE HAULING, CHAVEZ.
YEAH, REX, A SPLENDID COLLECTION OF NASTY TYPES.
5-30
THIS IS HORRIBLY DEMEANING, RAKER!
BEING HERDED ALONG LIKE A COMMON CRIMINAL!
BE STILL, YOU BLABBERING HAG!
HOY, TAMMANY! WE HAVE TO RESUME OUR POSTPONED RELATIONSHIP AND...
AFTER WE GET HOME TO THE HOOSEGOW!

STAR HAWKS
by Ron Goulart & Gil Kane

OFF WE GO TO THE HOOBISON!
SEE YOU ALL ANON.
ONCE THE PRISONERS GO THROUGH THE INTERROGATION WING...
...WE'LL KNOW A LOT MORE ABOUT THE BROTHERHOOD!
ONE THING WE ALREADY KNOW, ALICE K...
...WE'VE ONLY NABBED PART OF THE BROTHERHOOD!
YOU'RE RIGHT, REX. WE HAVE NO IDEA HOW BIG THE OUTFIT REALLY IS.
BIG ENOUGH, I THINK, TO MAKE MORE TROUBLE FOR US.
GAKE GRAHAM
6-5
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THE SQUAD SHIP, PACKED WITH CAPTIVES, TAKES OFF FOR THE HOOBISON...
HOY, TAMMANY, THIS ISN'T QUITE THE SORT OF VOYAGE WITH YOU I HAD IN MIND...
...A FLYING CALABOOSE ISN'T THE MOST IDYLLIC OF SETTINGS.
HOWEVER, I'VE ALWAYS HAD A KNACK FOR IMPROVISING...
...AND FOR MAKING THE BEST OF ANY SITUATION.
I'M SURE IF WE SEARCHED THE GALLEY...
...WE'D FIND AT LEAST ONE BOTTLE OF CHILLED VENUSIAN WINE.
ZAM! YOU'RE CUTTING ME OFF IN MID-PROPOSITION!
BETTER KEEP THE WINE ON ICE, CHAVEZ. WE HAVE TO ATTEND TO OUR PRISONERS!
GAKE GRAHAM
6-1
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AND HE'S THE MOST DANGEROUS ONE?
YEP. THAT'S RAKER...
...HIS FAVORITE HOBBY IS TRYING TO KILL ME.
CHAVEZ, YOU'RE AN IDIOT!
THE IDIOT WHO PUT YOU IN A CAGE.
YOU MUST REALIZE THE BROTHERHOOD WILL NEVER LET YOU LOOK ME UP!
DON'T COUNT ON THEIR RESCUING YOU, RAKER.
KANE MARKET
4-4
THEY WON'T RESCUE ME, FOOL.
AFTER WHAT I'VE DONE, THEY'LL DESTROY ME!

WHAT IS RAKER MEAN... ABOUT THEIR WANTING TO DESTROY HIM?
APPARENTLY HIS SMOKES WERE TO KEEP US ALIVE...
...SO WE COULD BE CONVERTED INTO PUPPETS OF THE BROTHERHOOD.
KANE MARKET
2-3
BEING A HEADSTRONG LAD RAKER WENT AGAINST ORDERS...
...AND CAME DARN CLOSE TO DOING IN ME AND REX AND ALICE K.
WELL I'M GLAD HE WASN'T SUCCESSFUL.
LIKEWISE, TAMMANY... NOW LET'S TALK ABOUT OUR INTERRUPTED ROMANCE.
WE NEED YOU UP HERE, CHAVEZ! WE'VE GOT AN EMERGENCY SITUATION!
HOW! YET ANOTHER INTERRUPTION!

STAR HAWKS
by Ron Goulart & Gil Kane

WE'VE GOT AN EMERGENCY ALERT, PEOPLE!
UNIDENTIFIED SPACECRAFT ON OUR TAIL!
HOW! I BET THE BROTHER-HOOD SENT 'EM!
LET'S GET TO A SCANNER-TAM!
YEAH, THERE THEY ARE! AND THEY DON'T LOOK FRIENDLY!
I AIN'T MUCH!
THEY'RE MOVING TOO FAST FOR OUR AUTOMATIC REPEL SYSTEM!
BUT MAYBE WE CAN OUT-MANEUVER THE LITTLE RASCALS!
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BEFORE THE SQUAD SHIP CAN GET BACK TO THE HOOSEGOW... GADFLY CRAFT, ATTACK IT.
ZAM! THOSE TWITS ARE ELUDING OUR AUTO-MATIC REPEL SYSTEM!
-LET'S GET OURSELVES TO THE CONTROL DECK, TAMMANY!
YOU THINK WE CAN OUTFOX 'EM, CHAVEZ?
IF I CAN GET THE CORE COMPUTER TO PLAY ALONG!
THIS ISN'T GOING TO BE QUITE THE CINCH I IMAGINED!
BEEP! BEEP!
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The Menomonee Falls Gazette

ON THE CONTROL DECK OF THE BESIEGED SQUAD SHIP...
CAN'T WE USE THE CORE COMPUTER TO PLOT EVASIVE ACTION?
ONE OF THE GADFLY CRAFT'S ATTACHED ITSELF TO OUR HULL!
NO, CHAVEZ... THE DANGED COMPUTER HAS GONE COMPLETELY BONKERS!
THEY'RE USING A PARASITE GADGET TO DISABLE OUR WHOLE COMP SYSTEM!
HOY! WHEN YOUR COMPUTER STARTS BABBLING, YOU'RE IN TROUBLE!
INTO THE VALLEY OF DEATH RODE THE 400... BEEP!
THE BOY STOOD ON THE BURNING DECK... BEEP!
A GOOFY COMPUTER IS NO HELP.
NOPE, TAM. I'M GOING TO HAVE TO USE MORE OLD-FASHIONED METHODS!
6-6

AFTER ATTACHING ITSELF TO THE SQUAD SHIP...
...ONE OF THE GADFLY CRAFT IS ELECTRONICALLY DISABLING THE ENTIRE CONTROL SYSTEM.
6-7
YOU'RE PLANNING SOMETHING RISK-HARDY, AREN'T YOU, CHAVEZ?
ON THE CONTRARY, TAM... SOMETHING PRACTICAL!
I'M GOING TO TAKE A LITTLE STROLL ON THE HULL!
...AND SHOO OFF THAT HALF-WIT SHIP THAT'S STUCK TO US..
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YOU BETTER WAIT!
WAIT? FOR WHAT?
FOR ME TO GET READY TO COME ALONG WITH YOU!

STAR HAWKS
by Ron Goulart & Gil Kane

CHAVEZ DECIDES TO DO SOMETHING ABOUT THE CRAFT WHICH IS DISABLING THEIR SHIP...
KANE GIANNI
6-8
THESE MAGNETIC SHOES WILL HELP ME REACH THAT PARAGITE CRAFT...
HOPE TAM IS OKAY BEHIND ME.
WHO DO YOU THINK SENT THIS THING AFTER US?
I'VE NEVER SEEN ONE QUITE LIKE IT, TAM...
...BUT I'M BETTING THE BROTHERHOOD OWNS IT!
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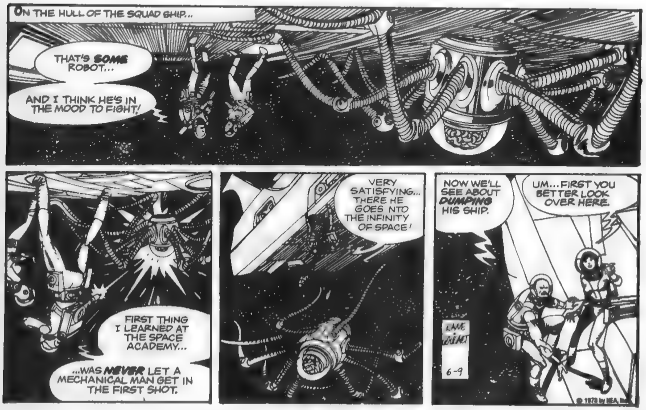
WATCH IT.. THEIR HATCH IS OPENING!
SO I NOTICED.
ZAM! THERE'S SOMETHING NEW IN THE WAY OF ROBOT PILOTS!


ON THE HULL OF THE SQUAD SHIP...
THAT'S SOME ROBOT...
AND I THINK HE'S IN THE MOOD TO FIGHT!
FIRST THING I LEARNED AT THE SPACE ACADEMY...
...WAS NEVER LET A MECHANICAL MAN GET IN THE FIRST SHOT.
VERY SATISFYING... THERE HE GOES, INTO THE INFINITY OF SPACE!
NOW WE'LL SEE ABOUT DUMPING HIS SHIP.
UM... FIRST YOU BETTER LOOK OVER HERE.
KANE ZAM!
6-9
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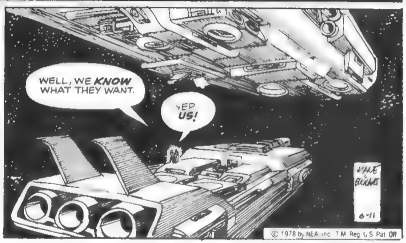
ZAM! THOSE OTHER CRAFT WERE ONLY APPETIZERS!
HERE'S THE MAIN COURSE!
KYLE BAKER
6-10

CHAVEZ, IT JUST SUDDENLY POPPED OUT OF NOWHERE!
THAT'S THE MAMA SHIP FOR ALL THESE LITTLE GADFLIES WHO'VE BEEN ANNOYING US!

I'VE NO CLEAR NOTION OF EXACTLY WHERE IT CAME FROM, TAM.
...BUT THE BROTHERHOOD MUST HAVE SENT IT!


WELL, WE KNOW WHAT THEY WANT.
YEP. US!
KYLE BAKER
6-11
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TCR Top 100 Comic Books

Last mo.	This mo.	Title, number Publisher, format, special features	No. sold
6	1	CONAN THE BARBARIAN No. 200 Marvel-R.E. Howard; 60¢	5001
-	2	THE MICRONAUTS No. 7 Marvel-Mego	4043
-	3	MARVEL SPOTLIGHT No. 1 Marvel; featuring Captain Marvel	3775
3	4	X-MEN No. 123 Marvel	3755
4	5	BATTLESTAR GALACTICA No. 5 Marvel-Universal	3450
7	6	THE AVENGERS No. 185 Marvel	3285
5	7	THE AMAZING SPIDER-MAN No. 194 Marvel	3272
2	8	STAR WARS No. 25 Marvel-20th Century-Fox	3258
-	9	WORLD OF KRYPTON No. 1 DC	2975
13	10	THE INCREDIBLE HULK No 237 Marvel	2615
10	11	MARVEL TEAM-UP No. 83 Marvel, Spider-Man and Nick Fury	2603
9	12	THE SPECTACULAR SPIDER-MAN No. 32 Marvel	2512
11	13	SPIDER-WOMAN No. 16 Marvel	2363
8	14	FANTASTIC FOUR No. 208 Marvel	2310
15	15	IRON MAN No. 124 Marvel	2223
12	16	SHOGUN WARRIORS No. 6 Marvel-Mattel	2219
17	17	THOR No. 285 Marvel	2205
22	18	MARVEL TWO-IN-ONE No. 53 Marvel; The Thing and Quasar	2156
14	19	THE DEFENDERS No. 73 Marvel	2015
20	20	CAPTAIN AMERICA No. 235 Marvel	1946
--	21	DAREDEVIL No. 159 Marvel	1881
18	22	THE SAVAGE SWORD OF CONAN No. 41 Marvel-R.E. Howard; $1.00 black and white magazine	1839
--	23	JOHN CARTER, WARLORD OF MARS No. 25 Marvel-Edgar Rice Burroughs	1742
21	24	WARLORD No. 23 DC	1727
23	25	TARZAN No. 26 Marvel-Edgar Rice Burroughs	1624
30	26	SUPERBOY AND THE LEGION OF SUPER-HEROES No. 253 DC	1463
29	27	DC COMICS PRESENTS No. 11 DC; Superman and Hawkman	1412
32	28	SUPERMAN No. 337 DC	356
24	29	GODZILLA No. 24 Marvel-Toho; last issue	1351
31	30	HEAVY METAL No. 26 21st Century; $1.50, full-color magazine	1350
25	31	MASTER OF KUNG FU No. 78 Marvel	1350
35	32	ACTION COMICS No. 497 DC	1252
34	33	GREEN LANTERN No. 118 DC	1216
36	34	JUSTICE LEAGUE OF AMERICA No. 168 DC	1150
--	35	THE HULK! No. 15 Marvel; $1.50, full-color magazine	1138
37	36	BATMAN No. 313 DC	1115
38	37	THE BRAVE AND THE BOLD No. 152 DC; Batman and The Atom	1060
39	38	THE FLASH No. 275 DC	1009
--	39	ADVENTURE COMICS No. 464 DC; $1.00	990
42	40	WONDER WOMAN No. 257 DC	844
45	41	MARVEL TALES No. 105 Marvel; reprints	785
--	42	1984 No. 6 Warren; $1.50, black and white magazine	777
--	43	THE SUPERMAN FAMILY No. 196 DC; $1.00	713
44	44	JONAH HEX No. 26 DC	672
--	45	MARVEL SUPER-HEROES No. 81 Marvel; reprints	526
--	46	VAMPIRELLA No. 78 Warren, $1.50, black and white magazine	428
53	47	SUPER FRIENDS No. 22 DC	399
48	48	UNCLE SCROOGE No. 165 Gold Key-Walt Disney; reprints	395
54	49	WEIRD WAR TALES No. 77 DC	371
49	50	WEIRD WESTERN TALES No. 57 DC	364

Last mo.	This mo.	Title, number Publisher, format, special features	No. sold
52	51	CREEPY No. 108 Warren; $1.50 black and white magazine	338
48	52	MEN OF WAR No. 18 DC	316
55	53	SGT. ROCK No. 330 DC	290
--	54	SPIDEY SUPER STORIES No. 41 Marvel	283
47	55	WALT DISNEY'S COMICS AND STORIES No. 465 Gold Key-Walt Disney, partially reprints	271
61	56	GHOSTS No. 78 DC	268
57	57	UNKNOWN SOLDIER No. 229 DC	252
62	58	DONALD DUCK No. 208 Gold Key-Walt Disney, reprints	252
58	59	HOUSE OF MYSTERY No. 270 DC	251
--	60	THE UNEXPECTED No. 192 DC, $1.00	213
--	61	BATTLE OF THE PLANETS No. 1 Gold Key-Sandy Frank	174
--	62	HUEY, DEWEY AND LOUIE No. 56 Gold Key-Walt Disney	138
60	63	BEAGLE BOYS VS. UNCLE SCROOGE No. 4 Gold Key-Walt Disney	134
66	64	MICKEY MOUSE No. 196 Gold Key-Walt Disney; reprints	122
--	65	THE TWILIGHT ZONE No. 91 Gold Key-Mirage; last issue	97
--	66	BEETLE BAILEY No. 127 Gold Key-King Features	83
--	67	UFO AND OUTER SPACE No. 21 Gold Key	75
--	68	WINNIE THE POOH No. 13 Gold Key-Walt Disney	74
73	69	CRAZY No. 51 Marvel; 60¢, black and white magazine	72
75	70	TOM AND JERRY No. 319 Gold Key-MGM; reprints	69
--	71	POPEYE THE SAILOR No. 147 Gold Key-King Features, reprints	68
72	72	BUGS BUNNY No. 209 Gold Key-Warner Bros.	67
78	73	WOODY WOODPECKER No. 179 Gold Key-Walter Lantz	64
--	74	SUPER G OOF No. 53 Gold Key-Walt Disney	63
83	75	THE PINK PANTHER No. 65 Gold Key-Walter Mirisch	62
79	76	TWEETY AND SYLVESTER No. 94 Gold Key-Warner Bros.	62
76	77	LOONEY TUNES No. 76 Gold Key-Warner Bros.	60
--	78	ARCHIE No. 281 Archie	59
80	79	BEEP BEEP, THE ROAD RUNNER No. 80 Gold Key-Warner Bros.	58
--	80	JUGHEAD No. 289 Archie	56
--	81	YOSEMITE SAM No. 60 Gold Key-Warner Bros.	55
--	82	BULLWINKLE No. 21 Gold Key-Jay Ward	52
--	83	RICHIE RICH No. 180 Harvey	51
--	84	DAFFY DUCK No. 122 Gold Key-Warner Bros.	51
--	85	RICHIE RICH AND CASBURY, THE PERFECT BUTLER No. 8 Harvey	48
--	86	RICHIE RICH AND CASPER No. 29 Harvey	48
--	87	RICHIE RICH AND GLORIA No. 9 Harvey	48
--	88	BETTY AND VERONICA No. 282 Archie	47
--	89	RICHIE RICH INVENTIONS No. 9 Harvey	47
--	90	RICHIE RICH DOLLARS AND CENTS No. 92 Harvey	46
--	91	RICHIE RICH JACKPOTS No. 41 Harvey	46
--	92	RICHIE RICH SUCCESS STORIES No. 88 Harvey	46
--	93	PEP No. 350 Archie	45
--	94	RICHIE RICH BANK BOOKS No. 41 Harvey	45
--	95	RICHIE RICH DIAMONDS No. 43 Harvey	45
--	96	RICHIE RICH GOLD AND SILVER No. 25 Harvey	45
--	97	RICHIE RICH VAULTS OF MYSTERY No. 29 Harvey	45
--	98	RICHIE RICH CASH No. 30 Harvey	44
--	99	ARCHIE'S JOKEBOOK No. 257 Archie	43
--	100	EVERYTHING'S ARCHIE No. 75 Archie	40

Participating Comic shops- Mile High Comics, Denver, Boulder, Colorado Springs; Fantasy World, Lawton, Oklahoma; Dwyer's News Service, North Dartmouth, Massachusetts; West Side Comics, New York City; Comicave, Yonkers; Rock Bottom Used Book Shop, Fayetteville, Arkansas; A Little Book Store, Phoenix; Oakleaf Stamps and Books, Mason City, Iowa; BTC Comics Ltd., Biloxi, Mississippi; Golden State Comics, San Diego; Comic City and Comic Village, Minneapolis; Comic Book Kingdom, Baltimore; A&M Comics and Books, Miami; Larry's Comic Shop, Chicago; Boodle Parlor, Dayton; Etc', Cam's & SF, Pittsburgh; Joe Sarno's Comic Kingdom, Chicago; Fiction House, Buffalo; Polaris Comics, Milwaukee; The Turning Page, Milwaukee, Austin Books, Austin; Second Genesis, Portland; Bob's Comics, Lawndale, California, Comic Shop of Spokane, Spokane

JOSHUA REX WESTERN CLASSICS

Gold Key Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 83, September. New. [7/5]

BUGS BUNNY No. 212, September. New. [7/5]

Walt Disney DONALD DUCK No. 211, September. Reprints. [7/5]

Walt Disney HUEY, DEWEY AND LOUIE No. 59, September. New. [7/5]

Walt Disney MICKEY MOUSE No. 199, September. Reprints. [7/5]

THE PINK PANTHER No. 68, September. New. [7/5]

PORKY PIG No. 91, September. New. [7/5]

UNCLE SCROOGE No. 168, September. Carl Barks reprints. [7/5]

YOSEMITE SAM No. 63, September. New. [7/5]

Walt Disney BEAGLE BOYS VS. UNCLE SCROOGE No. 7, September. New. [7/12]

BUCK ROGERS No. 3, September. Chapter two from the tabloid is reprinted, by Paul S. Newman and Alden McWilliams. [7/12]

Walt Disney CHIP 'N' DALE No. 61, September. New. [7/12]

Walt Disney DAISY AND DONALD No. 40, September. New. [7/12]

MIGHTY MOUSE No. 169, September. New. [7/12]

MARCH OF COMICS No. 455 with Beep Beep, The Road Runner
MARCH OF COMICS No. 456 with Little Lulu

TOM AND JERRY No. 222, September. Reprints. [7/12]

TWEETY AND SYLVESTER No. 97, September. New. [7/12]

WALT DISNEY'S COMICS AND STORIES No. 468, September. More new than reprint. [7/12]

WOODY WOODPECKER No. 182, September. New. [7/12]

BORIS KARLOFF TALES OF MYSTERY No. 94, September. New. [7/26]

FLASH GORDON No. 25, September. New story by J.D. Warner and Carlos Garzon. [7/26]

GRIMM'S GHOST STORIES No. 52, September. New. [7/26]

HAPPY DAYS No. 4, September. New. [7/26]

LITTLE LULU No. 255, September. Reprints. [7/26]

POPEYE THE SAILOR No. 150, September. New. [7/26]

RIPLEY'S BELIEVE IT OR NOT! No. 91, September. Reprints. [7/26]

TUROK, SON OF STONE No. 123, September. New. [7/26]

WALT DISNEY SHOWCASE No. 52, 32 pages are new and 16 are reprinted. [7/26]

Charlton Coming Comics

GHOST MANOR No. 46, October. [7/5]

GUNFIGHTERS No. 56, October. [7/5]

FIGHTIN' MARINES No. 146, October. [7/12]

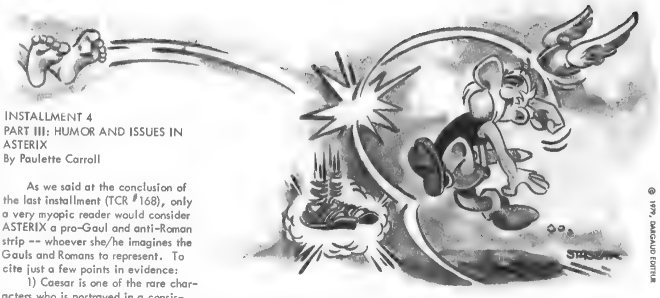
HAUNTED No. 45, October. [7/12]

ATTACK No. 18, October. [7/19]

I LOVE YOU No. 126, October. [7/19]

BILLY THE KID No. 132, October. [7/19]

WAR No. 17, October. [7/19]



INSTALLMENT 4
PART III: HUMOR AND ISSUES IN ASTERIX
By Paulette Carroll

As we said at the conclusion of the last installment (TCR #168), only a very myopic reader would consider ASTERIX a pro-Gaul and anti-Roman strip -- whoever she/he imagines the Gauls and Romans to represent. To cite just a few points in evidence:

1) Caesar is one of the rare characters who is portrayed in a consistently favorable light. Although, like any good general, he exploits the weaknesses of his enemies (as we shall shortly see), he is fair in love and war; he is bright, energetic, generous to Astérix on many occasions, and... well, in a word, an honorable man. Tall, slender, majestic, he cuts a much better figure all around than the silly, provincial Gaulish chief, Abraracourcix.

2) There are numerous Gaulish traitors in the strip, but not one Roman traitor.

3) Decadent menus can be found at the table of Abraracourix's brother-in-law (reflecting the snobbish component of French haute cuisine) as well as at the Roman orgies of HELVETES; but the latter's participants are contrasted to the virtuous, spartan Roman officer for whose sake Astérix goes on his quest for an Edelweiss. Nothing answers Gaulish food snobbery but plain, old-fashioned Gaulish gluttony of the boar-and-tater kind.

Of course, any reader of previous installments will realize at this point that when it comes to the Gauls and the Romans as peoples, it is less a question of balance than of integration. The two sides are, as defined in the motto of the French Republic, "UNE ET INDIVISIBLE." Let us not bury Goscinny under too much laurel and miseltoe for being equally fair to the French and the French.

However, we're still a long way from having dealt with the question of bias in the strip. For one thing -- what about the REAL foreigners, war-minded Goths and company? For another, have we really done justice to the widespread suspicion that the Romans MIGHT represent a sneaky satire of contemporary occupying forces -- Germans or Americans, for instance? Well -- YES, though there are still a few nails missing in the coffin of that sort of foolishness. We will hammer them in next time, when we deal with "sex and national origin in ASTERIX."

In this installment, we shall tackle the general problem of issues: the author, the reader, and the work that separates them. As an example of the latter, a look at MANSION OF THE GODS will treat us to a Gallo-Roman view of the lang-use controversy.

The closer and the more honestly we look at any given issue, the more complicated it seems to get; no doubt the good political position, like the good poem, is abandoned rather than finished. For the sake of acting upon the problem, we must stop looking at it; we MUST accept a certain measure of blindness, even if it means giving up infallability.

But Goscinny was no politician. It is the privilege of the humorist not to have to stop looking -- indeed, it may be his duty. For when all else fails, there is still laughter; maybe we could even say that getting above our heads into the endless, baffling complexity of it all is the only road that dead-ends in humor, because it leaves us no recourse, no sanity outside laughter. Considering the number of people who can't stand the discomfort of the truth long enough even to reach a reasonably balanced political position, it is small wonder that they can't stand it long enough to laugh. The world of humor has no room for fanatics. For we may snicker at others; but our heartfelt laughter comes to us from the other side of the mirror. And THAT is the secret of Goscinny's real magic potion.

In the short run, however, the monolithic viewpoint is more comfortable. Its champions inevitably hold themselves blameless for all the ills of the world, and consequently need a scapegoat. As different from themselves as possible: the other race, the other generation, the other party, the other sex, the other nation, the other religion, the other class -- the pattern is familiar. We can see now, maybe, how crucially important it was to understand Goscinny's metaphorical Gauls and Romans are one people in reality: it is the key to the tone and message of the strip as well as to the author's position on the one issue which is really germane to his work -- the art of telling a funny story. Though controversy has been created by the strip, it does not exist WITHIN the strip -- at least, not on the divisive, polarized level at which ardent supporters of this or that cause choose to (or MUST) read it. We must always bear in mind the hyphen of the Gallo-Romans, and the fact that ASTERIX as a whole does a good balancing act in its satire of each side. Not that Gascinny has weighed and counted every poke and every bite; that would not only introduce an artificial stiffness in his work, it would be totally unnecessary. The author is the butt of his own joke, and we shall see that even in the oft-cited, oft-misunderstood portrayal of the goose-stepping Goths. He need not measure that natural complementarity which proceeds directly from his own inner balance -- as a Gallo-Roman, no doubt -- but beyond that, as an honestly bewildered human spectator of the modern world.

The monomaniacal approach to ASTERIX is easy to diagnose. It usually presents all four of the following symptoms of distortion:

1) A disproportionate, if not exclusive, attention is paid to whatever part of the work deals directly with "the cause." If the author indulges in a joking complaint about outboard engines ruining the pleasures of fishing when Obélix plays the part of the propeller in TOUR, that one frame will receive more attention than the rest of the 48 pages -- at least on the part of aquatic decibel fanatics who get very red in the face on Sundays about slowpoke rowboats that are in his way. Substitute for "outboard engine" just about anything under the sun that people get obsessed with, and you'll find Goscinny surrounded by a vocal chorus of "selective" readers.

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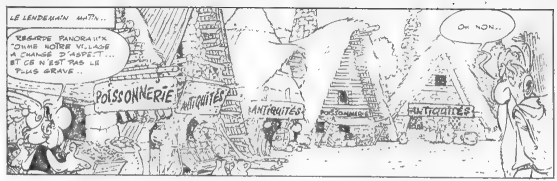

The "quaint native village after the arrival of Roman shoppers.

2) All that matters is the subject of the satire (real or fancied); form is of no consequence, or is judged only in the light of contents. Either no joke about outboard engines (Germans? Women? Nuclear power?) is a good joke, or else the quality of the humor is dismissed as making no difference "in this case."

3) The reader's monomania is projected on the author. If he has been found guilty of satirizing the developers, it goes without saying that he will NOT satirize the environmentalists. This is often an unconscious assumption, but it leads to a baffling blindness to the most obvious barbs directed at the other side.

4) The protest will be louder than the praise. Since the monomaniac's energy is largely negative in its origins, it will move him to be far more vocal and active if he finds his prejudice attacked than if he finds it shared.

All of this spells big trouble for an author who is congenitally unable to keep his hands off sacred cows and takes his grit wherever he happens to find it. The four types of distortion all boil down to the same thing: the reader's inability to take the work on its own terms. This is, of course, a direct result of monomania: since nothing valid exists outside my religion, or my politics, or my whatever (the key word being "my"), it becomes the sole valid yardstick for any judgement. Is this a Christian work? A Marxist one? Feminist or anti-feminist? Pro- or anti-American? Conservative or liberal? What about racism? As people used to say not too long ago, "Is it relevant?" If you were among those rare dimwits who'd occasionally ask "to what?" you know that that was a time of REAL HUMAN VALUES, like Justice, Equality, Freedom. As I define them of course.

Well, what ABOUT freedom?

"Freedom, replied René Goscinny, "is the right to make fun of EVERYTHING."

An angry, anguished cry. And a cry which turns his critics' weapons against themselves. It is true that Goscinny sees his job as a humorist's which, by definition, implies being neither for nor against anyone in polemic terms; but by failing to read him on HIS terms, his critics do not merely fail his work, but THEIRS. In their obsessive concern for "freedom" in the fictional world of Astérix, they recklessly injure freedom in the real world of René Goscinny.

There are two basic approaches that used to drive Goscinny up the walls. (It is too bad that the energy of his original "La liberté, c'est de se foutre de tout" is lost in the translation; nobody could give me a good, everyday four-letter word for 'to make fun of!') The first was a matter of principle: you CAN make fun of this, but you CAN'T make fun of that. An example he often cited was that of popular singers. Thumbs up if the "victim" was of the Gilbert Bécaud type [Paralleling perhaps Engelbert Humperdinck. - Ed.] : unimaginative cooer of saccharin platitudes on the "bourgeois" subject of love. Thumbs down if you dare make fun of Leo Ferré [Or John & Yoko? - Ed.] : unimaginative bellower of virulent platitudes on the "revolutionary" subject of poverty. A word of caution to the reader who shares my own prejudices for originality and other criteria of artistic merit: Goscinny would have claimed as much of a right to mock "good" and "bad" singers alike as to mock "left" and "right" singers alike. It simply happens that nobody ever told him that x was too good a musician to make fun of. There may be interesting conclusions to draw from that fact, but I'd rather leave the matter alone.

The other approach is more pragmatic and better suited to a detailed study of the strip; that is what I propose to concentrate on in the rest of this installment. There is a shift here from opinion to fact, from CAN'T to CAN to DOES and DOESN'T. We come back here to the concept of "selective reading," which enables the eye of the beholder to skip over the fact that Goscinny's only allegiance is to the humor; that he won't let a good joke pass by no matter which side is made fun of. Some subjects, such as the status of women, are vast enough to demand a global look at the entire opus; that is what we shall do next time. Most of what Goscinny has to say about developers and those who resist them in the name of preserving the "quality of life" as they see it, however, can be found in a single story.

The title of MANSION OF THE GODS refers to the catchy name of a real estate development complete with shops, baths, and drive-in circus dreamt up by (of course) the Romans. In some of its aspects, it is as acidic a satire on developers as the West has ever seen (and this includes the construction-allergic Pacific Northwest, whence these lines hail). For starters, Caesar's explicit purpose is to destroy the civilization of Astérix's village, which has resisted force and all other methods of subjection. Real estate development is presented as the ultimate weapon. It will be to the Gauls what the H-bomb was to Nagasaki -- no more, no less. Or at least that is the openly stated intention of the developers. Through the transparency of this historical pretext, Goscinny satirizes what contemporary urbanization does to the family (the publicity brochure describes the lucky paterfamilias coming home every six weeks for a good night's rest away from his job in Rome), to any sane sense of territory (the brochure vaunts the advantages of living "only" three weeks away from Rome, or one week from Paris -- Paris, Gaul, as it specifies, since sophisticated readers can't be presumed to have heard of such a provincial place!), to privacy and individualism (the brochure describes the daily actions of each family member in the most minute details, making it clear that mass lodging does not go without mass behavior), to the quality of construction (subtly, as through his choice of "Anglaigus" -- "Acute Angle" -- for the name of the architect, or bluntly, when Caesar praises the latter's record by saying that many of his apartment buildings did not collapse). Then, of course, there is much made of the butchery of nature, notably the oak groves sacred to the ancient Gauls, and the abuse of (slave) labor. Part of the acidity of the latter point may be lost to audiences in the U.S., where migrant workers are largely in agriculture, but the French will recognize with some discomfort their Italian or North African masons in the motley foreign-looking (i.e., neither Gaulish or Roman) and "funny-speaking" crew commanded by Anglaigus.

But all this merely prepares the terrain. The real H-bomb is not the buildings, but the people, money, and attitudes the development ultimately brings. The real trouble begins on page 32. Sartre would approve of the exposition. The Gauls are lifted out of

their natural existentialism (they are what they are, and that's it), and corrupted by essentialism (the pre-conceived notions of outsiders). This was already introduced on page 5, when Caesar explains that the presence of the development will make the village (without changing it physically) into "slums." He counts on a definition imposed from the outside to change the fundamental reality of things. This is as deep an insight into advertising as I have ever come across. While flattering us on the surface into buying

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something, it actually insults the status quo by implication. Sometimes this is done too bluntly, and people occasionally resent being told that they stink, that they don't love their children enough, or that their bathroom is a health hazard. But even the most positive of advertisement must, by its very nature, imply that something needs improvement. The coarseness of Goscinny's example has the double merit of kicking awake the most indolent of consumers and staying within the literal truth. This term HAS been manipulated politically to force one group's housing standards on another. Of course, on page 32 we are not yet at the "slum" stage; the Roman matrons merely want to do their shopping at "the charmingly quaint little native village." That brings quick results. Whatever the "natives" had so far taken for granted (low prices and quality workmanship, among others) are exclaimed over by the newcomers. Before long, greed has brought the "native" products into line with Roman standards. Ironically enough, the brochure was a self-fulfilling prophecy: now the village is, indeed, ONLY three weeks away from Rome. Soon -- and this is part of the master plan -- it won't be away from Rome at all. Its economy is undermined: there are not enough boars left to hunt in the decimated forest, and when Astérix tries to buy fish from Ordralphabétix, he finds that he must pay Roman prices. Soon, the entire Gaulish population is dependent on the tourist trade; the village is a series of shops selling fish and fake souvenirs: it has been re-made in the image of the newcomer's preconceptions. With the sacred oaks, the very soul of the Gauls was uprooted; their values do not exist in the eyes of the Romans. Abracracourcix has to fight off would-be buyers of his Shield of Office.

There are three levels at which one can read the events in terms of contemporary issues. The most obvious to the French reader will be the subject of tourism. In our ever more uniform world, it is not commuters who bring such drastic changes; their city is too close by, and will already have had a deep impact on the surrounding region before it has turned it into a dormitory. HOWEVER, the implantation of such dormitories finalizes the process. One could say that Goscinny takes a magnifying glass to that last step when he places it in his fictional society of Romans and Gauls separated by large distances. So while he talks ostensibly about urban sprawl, the effect is that of a satire on tourism, and a second (more obvious) level of discourse is added. They are two faces of the same reality; and Goscinny's ability to juggle them both at once, without seeming to portray either in an unrealistic light, is further enhanced by the fact that the Romans don't stay (there goes the punchline): the Mansion of the Gods is eventually destroyed and everything returns to normal. Which means that assimilation never takes place, and that the newcomers never lose their primary resemblence to the Parisians who descend every year upon Brittany or some other unfortunate province. But this hardly means that any aspect of the issue is evaded. What would assimilation mean, after all? The creation of some horribly hybrid Gallo-Roman civilization?

The trick Goscinny plays on us here is first class. The original French term I have translated as "slums,"

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The Gauls go from "rags" to fashion riches in MANSION.

BIDONVILLE, has colonial rather than domestic connotations. The literal historical level -- the conquest of Gaul -- is, of course, colonial. These discreet hints underline the basic message: tourism and urban sprawl are modern forms of colonialization, and that is the THIRD and least obvious level of the events. The evils are identical-in all three cases: loss of territory, loss of way of life, loss of native economies, religions and values. And, on the other side, huge capital investments with the goal (stated on page 5) of bringing the natives Roman (or -- fill in the blank) civilization -- whether they want it or not.

But there is a fundamental difference between the old and the new colonialism. The Romans -- need we say it again? -- are not foreign. Nor are the people who move into the new housing developments. Nor are the tourists Goscinny speaks of in this album. We are our own colonialists. Our own conquerors. There is no military expedition involved. And -- here the coin begins to turn and we get our first glimpse of the other side,

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Simplistic environmental solutions in MANSION.

and of the balance of issues in ASTERIX -- it rests on mutual consent.

Convinced as MY readers may be at this point that Goscinny is a mere propagandist for one side of the issue, it is to be hoped that GOSCINNY's readers would know better. For we have gone through the story selectively, consciously following only one of the threads for the sake of exposition, much as a poor reader might do for the sake of not having to think too much or too hard. Developers often point out that they only give people what they want -- and much can be found in MANSION to support that claim. The "colonization" would not be possible without the greed and snobbery of the "natives." Caesar's terrible BIDONVILLE remark finds a perfect echo when Agecanonix's wife, also the MANSION OF THE GAULS.

Active environmentalists, put on your hard hats. It is your turn to take a few lumps. You find your causes included indiscriminately in Goscinny's satire of Caesar's plan, which calls for the forest to be "destroyed to make way for a natural park." On page 12, Obélix, upset when he comes across an uprooted tree, picks up all five tons of it and sets it back into the ground. The druid has a much better solution: magic kernels make huge oaks in a split seconds. Astérix's environmentalism is put to the test when Obélix accidentally drops one in his house, and now it is "Uproot that tree at once!" Other people's housing should not be allowed to interfere with trees, but trees should not be allowed to interfere with MY housing.

TU VAS ME DÉRACINER CET ARBRE!
DEPUIS N'IMPORTE QUEL CHANGEONS DE MAISON, PLUTÔT QUE DE COUPER UN CHÊNE, DIS DONC!
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Double standards in MANSION: TREES or HOUSES?

parading proudly in her new Roman clothes, remarks that it is a big improvement over the "rags" worn customarily in the village. "They" (the Romans) "will help us leave our present state of barbarity," she says. Obviously, advertising is successful in spite of its inherently insulting message. Obviously, we are dealing here with the complexities of human nature. Obviously, as we begin to add the second thread to our analysis of the story, we are back to the proper perspective on Goscinny's work and to ASTERIX as a Gallo-Roman strip. The hyphen is back. Simplistic polemics are out, inner divisions are in -- and so is humor. There is nothing funny about the story of this modern-day colonialism as I have told it so far. (I hope you noticed.) There is nothing funny, either, per se, in the "yeses" and "buts" I will introduce now. It is the total picture which is funny -- that of a mad, chaotic world inhabited by neither pure heroes nor pure villains, but mostly by self-contradicting, infuriating, endearing, real people. Us. For the MANSION OF THE GODS is

Some of these barbs are unmistakable; others are open to interpretation. The magic kernel, after all, may symbolize nature's miraculous powers of recovery rather than the lack of realism of some environmentalist proposals. But the ending is unforgivable. After the forest has grown back over the ruins of the development, Astérix asks the Druid: "Do you really think we'll always be able to stop the course of events, as we've just done?" And the wise Panoramix replies: "Of course not, Astérix." WADDAYAMEAN, "Of course not?" This would seem to invalidate completely the relevance of the story as a blueprint for modern action.

So? Isn't that what Goscinny has always claimed? Hasn't he warned us that he meant to describe humorously, not PRESCRIBE? Why do we keep not believing him? No doubt this disclaimer was needed. No doubt either, it goes beyond neutrality; Panoramix could have said "MAYBE not" instead. The "of course not" may reflect Goscinny's desire to be a non-combattant himself more than any genuine belief that such fight would be futile. But even if we put the worst possible interpretation on it, from an environmentalist viewpoint, then it is still only one (heavy) stroke to add to one side of the balanced -- or, at least, DUAL -- story.

Although I have chosen this issue because it is suitable to an examination of balance at the level of a single album, I cannot resist quoting another instance of Goscinny teasing the nature protectors among us. After all, he is generally viewed as a rabid conservationalist -- so I am myself improving the balance a little by favoring the other reading slightly. In the album THE GOLDEN SICKLE, our two heroes come by a famous Roman aqueduct which counts among France's best-known and most treasured sights (also one of the least spoiled). To every Frenchman, it is part of the natural beauty of the countryside. Yet Astérix grumbles the environmentalist cliché, "With their modern constructions, the Romans spoil the view," and we are forced to laugh both at him (the hero is NOT always right) and at the myopia of those who confuse the values of all building projects in their systematic antagonism. "The view" is exactly from the angle cherished by today's bucolics, and Uderzo adds a visual joke by making the then partially-built aqueduct identical to the now partially ruined remains.

Environmentalist clichés take a beating in THE GOLDEN SICKLE

- Paulette Carroll

BATMAN No. 316, October. "Color Me Deadly" is by Len Wein, Irv Novick and Frank McLaughlin. The old BOY COMMANDOS villain, Crazy Quilt (who also battled Robin) returns to face Batman and Robin. Dick Giordano did the cover. [7/3]

DC COMICS PRESENTS No. 14, October. "Revenge of the Timeless Titan" is by Paul Levitz, Dick Dillin and Dick Giordano (tentatively). Pete Ross brings Superboy to the present to face his present-day counterpart, Superman. Dillin and Giordano did the cover. [7/3]

DETECTIVE COMICS No. 486, October-November. Batman leads off with "Revenge of A Paltry God" by Denny O'Neil, Don Newton and Dan Adkins;

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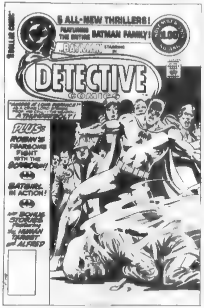
Batgirl follows with "Crime Calls Killer Moth" by Jack C. Harris, Don Heck and Joe Giella, battling Killer Moth; the Robin takes on The Scarecrow in "Fear Times Four" by Harris, Kurt Schaffenberger and Jack Abel; The Human Target takes "The Devil And The Deep Blue Sea Contract" by Len Wein and Dick Giordano; and Alfred rounds things out with "The Hospitable Hostage" by Bob Rozakis, George Tuska and Bob Smith. Giordano did the cover. [7/3]

THE FLASH No. 278, October. "Road To Oblivion" is by Cary Bates, Alex Saviuk and Frank Chiaramonte. As if Heat Wave isn't enough, enter Captain Boomerang. Dick Giordano did the cover. [7/3]

GHOSTS No. 81, October. Stories in this issue are "The Specter Struck Twice" by George Kashdan and Jess Jodloman; "Unburied Phantom" by Kashdan and Vic Catan, Jr.; and "Echo From The Tomb" by Carl Wessler and Tenny Henson. Luis Dominguez did the cover. [7/3]

G.I. COMBAT No. 216, October-November. The three Haunted Tank adventures in the issue are "Ghost Squadron," "The Front Is Where You



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Stand" and "A Foxhole Is A Coffin," all by Robert Kanigher and Sam Glanzman. Two O.S.S. stories are featured: "The Rookie Spy" by Evan Douglas and E.R. Cruz and "Fugitive From Stalag XIV" by Carl Wessler and Tenny Henson; and Women At War are represented by Jan Laurie and George Evans' "The Shell That Won The War." Joe Kubert

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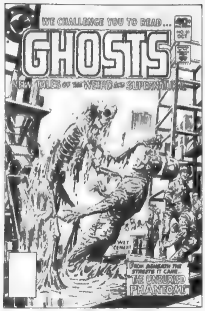
did the cover. [7/3]

JONAH HEX No. 29, October-November. "The Innocent" is by Michael Fleisher and E.R. Cruz. Jonah seeks to avenge the murder of a little girl's parents. Luis Dominguez did the cover. [7/3]



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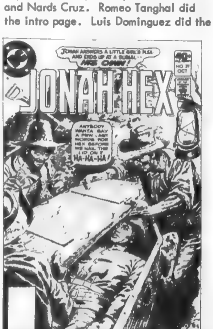
JUSTICE LEAGUE OF AMERICA No. 171, October. "The Murdered Among Us" is by Gerry Conway, Dick Dillin and Frank McLaughlin. The annual JLA-JSA team-up takes on a sad note as they investigate the murder of one of the latter team's members. Dillin and Dick Giordano did the cover. [7/3]

MEN OF WAR No. 21, October. Gravedigger stars in "Home Is Where The Hell Is" by Jack C. Harris, Dick Ayers and Romeo Tanghal. The Atlantic City beach is invaded by Nazis. Also, Dateline: Frontline is represented with "Mother Russia" by Cary Burkett and Jerry Grandenetti. Joe Kubert did the cover. [7/3]

SECRETS OF HAUNTED HOUSE No. 17, October. This issue's stories include "Papa Don" by Greg Potter and Noly Panaligan; "The Dread Sting of Death" by Carl Wessler and Ernie Guanlao; and "Eye of the Leopard" by Mark Manhart and Nards Cruz. Romeo Tanghal did the intro page. Luis Dominguez did the



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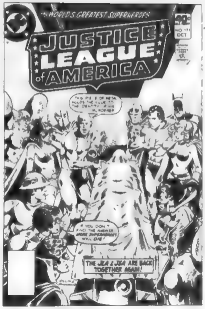
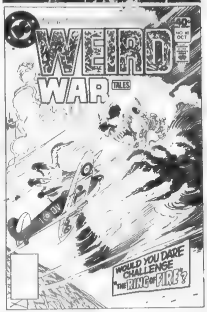


cover. [7/3]

SECRET ORIGINS OF SUPER-HEROES Blue Ribbon Digest No.1, October-November. This new collection of origins includes one totally new story: "Secret Origin of Wonder Woman" by Cary Burkett, Jose Delbo and Vince Colletta; reprints are "Brotherly Hate" by E. Nelson Bridwell and George Tuska, featuring the origins of Lightning Lad, Light Lass and the evil Lightning Lord (from SUPERBOY #172); "The Origin of Robin" by Nelson Bridwell, Ross Andru and Mike Esposito (from BATMAN #213); "The Supergirl From Krypton" by Otto Binder and Al Plastino (from ACTION #252); "The Origin of the Superman-Batman Team" by Dick Sprang (from WORLD'S FINEST #94); "The Masked Marauder From Earth" by Gardner Fox and Joe Kubert featuring the origin of Hawkman and Hawkgirl (from BRAVE AND THE BOLD #43); "Mystery of the Elongated Man" by John Broome, Carmine Infantino and Joe Giella (from FLASH #112); and "How Aquaman Got His Powers" by Ramona Fradon and Charles Paris (from ADVENTURE #260). Dick Giordano did the cover. [7/3]

SGT. ROCK'S PRIZE BATTLE TALES Blue Ribbon Digest No.1, October-November. Sarge only appears in the first story, "Target: Sgt. Rock" by Robert Kanigher and Joe Kubert (OUR ARMY AT WAR #124). Enemy Ace appears in "3 Graves To Home" by Kanigher and Kubert (STAR SPANGLED WAR STORIES #150) and Unknown Soldier is represented by "Appointment In Prague" by Archie Goodwin and Jack Sparling (SSWS #171).



Non-series stories include: "Who Is Haunting The Haunted Chateau" by Sheldon Mayer and Alex Toth (WEIRD WAR #10); "Broomstick Pilot" by France Herron and John Severin (OAAW #69); "Deliver One Tank" by Bob Haney and Russ Heath (OAAW #63); "The Big Marker" by Haney and Heath (OAAW #76); "Patrol To Nowhere" by Haney and Mort Drucker (OAAW #79); "Frogman Fury" by Hank Chapman, Ross Andru and Mike Esposito (OAAW #102); and

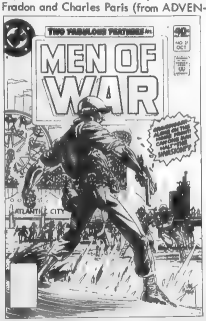
THE BRAVE AND THE BOLD
BATMAN
BACK OFF, JLA! I'VE CAPTURED MY PRISONER!
NO WAY! BATMAN WE'RE GOING TO TAKE THE GUARDIANS TURTICK!
A BATTLE IN THE STARS—THE PRIZE THE FUGITIVE FROM TWO WORLDS!

"Jackpot Target" by Haney and Jack Abel from OUR FIGHTING FORCES #40. Kubert did the cover. [7/3]

WEIRD WAR TALES No. 80, October. This issue: "An Old Man's Possession" by Steve Gerber and Jess Jodloman; "Heads Up" by Paul Kupperberg and Ruben Yandoc; and "The Ring of Fire" by Robert Kanigher and Ric Estrada. Joe Kubert did the cover. [7/10]

ACTION COMICS No. 500, October. "The Life Story of Superman" is by Martin Pasko, Curt Swan and Frank Chiaramonte. This 64 page dollar issue combines the retelling of Superman's origin with a tour of the Superman museum by Superman as a criminal plots his attack. Ross Andru and Dick Giordano did the new figures placed over a gallery of covers from the past 40 years. [7/17]

THE BRAVE AND THE BOLD No. 155, October. "Fugitive From Two Worlds" is by Bob Haney and Jim Aparo. Batman and Green Lantern team to chase



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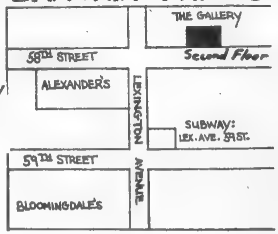

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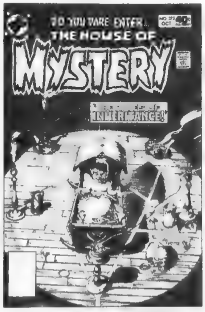
an adversary across space. Aparo did the cover. [7/17]

GREEN LANTERN No. 121, October. "The Steel Vengeance" is by Denny O'Neil and Don Heck. Green Lantern and Green Arrow must deal with the menace of El Espectro. Dick Giordano did the cover. [7/17]

HOUSE OF MYSTERY No. 273, October. "Ghost Hunt" is by Mark Lasky and Bill Draut; "My Mother, The Witch" is by Scott Edelman, Ramona Fradon and Bob Smith; and "The Right of Inheritance" is by Paul Kupperberg and Abe Ocampo. Michael W. Kaluta did the cover. [7/17]



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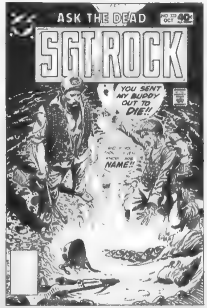
SGT. ROCK No. 333, October. "Ask The Dead" is by Robert Kanigher and Frank Redondo. Backup material includes a War Games page and "Lieutenant" by Kanigher and Rick Veitch. Joe Kubert did the cover. [7/17]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 256, October. "This Is Your Life and Death, Brainiac 5" is by Gerry Conway, Joe Staton and Dave Hunt. The insanity of Brainiac 5 must be saved by the Legion or the universe is in trouble. Dick Giordano did the cover. [7/17]



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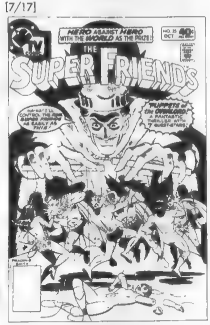
SUPER FRIENDS No. 25, October. "Puppets of the Overlord" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The JLA guest-stars as The Overlord gains control of the Super Friends and pits them against each other. Fradon and Smith did the cover. [7/17]



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SUPERMAN No. 340, October. "Night of the Walking Bomb" is by Len Wein, Curt Swan and Frank Chiaramonte. Superman must deal with the earth-shattering menace of NRG X, the atomic destroyer. Jose Garcia Lopez did the cover. [7/17]

TIME WARP No. 1, October-November. The new science-fiction dollar book debuts with these stories: "The Mating Game" by Michael Fleisher and Steve Ditko: aliens kidnap an Earth woman; "If The World Must Die Twice" by Denny O'Neil, Rich Buckler and Bob Smith: a man destroys the Earth to bring it back the way he wants it; "The Survivors" by Mike W. Barr and Tom Sutton: the nightmarish remains of the world at the hands of slime creatures; "Monsters of the Forbidden Planet" by Mike Fleisher and Jerry Grandenetti; "Rescue" by Bob Rozakis, Don Newton and Dan Adkins; "The Righteous Ones" by George Kashdan, Dick Giordano and Gil Kane; "Forecast" by Jack C. Harris and Ditko; and a story by Paul Levitz and Jim Aparo. Michael W. Kaluta did the cover. [7/17]

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UNKNOWN SOLDIER No. 232, October. "The Invisible Traitor" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier must discover which member of the underground is spilling info to the Nazis. Joe Kubert did the cover. [7/17]

WARLORD No. 26, October. "The Challenge" is by Mike Grell and Vince Colletta. Travis goes for broke. Grell

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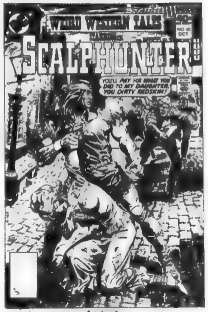

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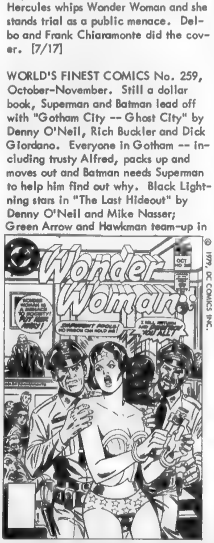
did the cover. [7/17]

WEIRD WESTERN TALES No. 60, October. Scalphunter stars in "The Gangs of Old New York" by Gerry Conway, Dick Ayers and Romeo Tanghal. Brian goes to New York to take his monthly beating. Luis Dominguez. [7/17]

WONDER WOMAN No. 260, October. "Warrior In Chains" is by Gerry Conway, Jose Delbo and Vince Colletta. Hercules whips Wonder Woman and she stands trial as a public menace. Delbo and Frank Chiaramonte did the cover. [7/17]

WORLD'S FINEST COMICS No. 259, October-November. Still a dollar book, Superman and Batman lead off with "Gotham City -- Ghost City" by Denny O'Neil, Rich Buckler and Dick Giordano. Everyone in Gotham -- including trusty Alfred, packs up and moves out and Batman needs Superman to help him find out why. Black Lightning stars in "The Last Hideout" by Denny O'Neil and Mike Nasser; Green Arrow and Hawkman team-up in



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"Stakeout: Earth" by Gerry Conway, Don Newton, Dave Hunt and Vince Colletta, and Captain Marvel tries to discover "The Secret of Mr. Tawney" in a story by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger. Rich Buckler and Dick Giordano did the cover. [7/17]

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Marvel Coming Attacks

HOWARD THE DUCK Magazine No. 1, October. Stories in this issue are by Bill Mantlo with pencilling by both Mike Golden and Gene Colan and inking by Bob McLeod and Klaus Janson. The storyline picks up where the color book left off with plot threads tied off and new characters introduced. The return of the Kidney Lady and the introduction of Mr. Chicken and Jackpot are part of this issue. [7/3]

MACHINE MAN No. 11, October. "Bite of the Binary Bug" is by Marv Wolfman and Steve Ditko. Aaron Stack gets a job as an insurance investigator and runs into a computerized criminal. Ditko did the cover. [7/3]

MARVEL SUPER-HEROES No. 84, October. "In The Hands of Hydra" from INCREDIBLE HULK #132 by Roy Thomas, Herb Trimpe and John Severin is reprinted. [7/3]

MARVEL TWO-IN-ONE No. 56, October. "Deadlier of the Species" is by Ralph Macchio, Mark Gruenwald, George Perez and Gene Day. Thundra and the Girl Grapplers -- er, make that Woman Warriors -- invade Project: Pegasus to deliver the final component of the Nth Projector. John Byrne and Terry Austin did the cover. [7/3]

SHOGUN WARRIORS No. 9, October.

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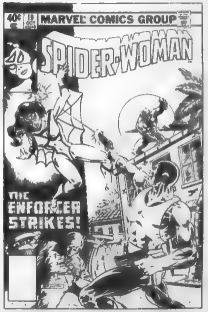
"Starchild" is by Doug Moench, Herb Trimpe and Mike Esposito. The meteorite beneath Madagasgar hatches a bizarre alien and the warriors are mysteriously attacked. Trimpe and Al Milgrom did the cover. [7/3]

SPIDER-WOMAN No. 19, October. "The Beast Within" is by Mark Gruenwald, Carmine Infantino and Mike Esposito. Spider-Woman meets up with Werewolf By Night and The Enforcer (from GHOST RIDER). Bob Layton did the cover. [7/3]

THE AMAZING SPIDER-MAN No. 197, October. "Kingpin's Midnight Massacre" is by Marv Wolfman, Keith Pollard and Jim Mooney. The Kingpin has been given twenty-four hours to get out of crime by his wife -- but that should be plenty of time to kill our webbed hero. Pollard and Al Milgrom did the cover. [7/10]

BATTLESTAR GALACTICA No. 8, October. "Shuttle Diplomacy" is by Bill Mantlo, Sal Buscema and Klaus Janson.



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5-8,12	1.50	3.00
14-16,19-24	.50	1.00
25-39	.50	1.00
ASTONISHING TALES		
1	1.25	2.50
2,11,25,29	.75	1.50
9-10,12	1.00	2.00
7-10,13-24	.40	.75
26-30,32-36	.40	.75
AVENGERS		
2	35.00	70.00
3,4	30.00	50.00
5	20.00	35.00
6-10	7.00	15.00
11-20	4.00	6.00
21-30	2.00	4.00
31-40	1.50	3.00
41-65	1.00	2.00
66,67	2.00	4.00
68-72,97	.75	1.60
93	4.50	7.00
71,72,77	2.50	5.00
100	3.00	6.00
101-125	.75	1.50
126-150	.50	1.00
151-170	.30	.75
171 & UP	.30	.60
ANNUALS		
1	3.00	6.00
2,3	1.50	3.00
4,5	1.25	2.50
6	1.00	2.00
GIANT SIZE		
1	1.00	2.00
2-6,8	.60	1.00
7	1.50	3.00
BLACK GOLIATH		
1	.50	1.00
2 & UP	.30	.60
BLACK PANTHER		
1	.50	1.00
2 & UP	.30	.60
CAPTAIN AMERICA		
100	3.00	6.00
101-108,110	1.25	2.50
109,111	1.50	3.00
112,113	2.00	4.00
[illegible]	.75	1.50
[illegible]	.50	1.00
[illegible]	.40	.75
201 & UP	.30	.60
ANNUALS		
1	1.50	3.00
2	1.00	2.00
3,4	.75	1.50
GIANT SIZE		
1	.75	1.50
2 & UP	.40	.75
CAPTAIN MARVEL		
1	3.00	6.00
2-5	1.50	3.00
6-11	1.00	2.00
12-24	.50	1.00
25	2.50	4.00
26-34	1.00	2.00
35-40	.40	.75
41,43,47	.50	1.00
42,44-48	.35	.60
51 & UP	.30	.60
GIANT SIZE		
1	.75	1.50
BATTLE GALACTICA		
1 & UP	.35	.75

	G-VG	F-NM
CONAN		
1	20.00	30.00
2	8.00	20.00
3	15.00	30.00
4,5	7.50	15.00
6-10	6.00	12.00
11-15	4.00	8.00
16-20	3.50	7.00
21-24	3.00	6.00
25,37	2.50	5.00
26-30	1.25	2.50
31-40	1.00	2.00
41-50	.75	1.50
51-64	.50	1.00
65-90	.40	.75
91 & UP	.30	.60
ANNUALS		
1	3.00	6.00
2	1.00	2.00
GIANT SIZE		
1	1.50	3.00
2	1.00	2.00
3	.75	1.50
CAT		
1,4	.75	1.50
2,3	.50	.75
CHAMBER OF CHILLS		
1-4	.50	1.00
GIANT SIZE		
1	.50	1.00
CHAMBER OF DARKNESS		
1,2	.75	1.50
3,7	1.00	2.00
4	5.00	10.00
ANNUALS		
1	.40	.75
CHAMPIONS		
1	1.00	2.00
2-5	.75	1.50
6-10	.50	1.00
11 & UP	.30	.60
CREATURES ON THE LOOSE		
10	5.00	10.00
11-15	.50	1.00
16,22	.75	1.50
DAREDEVIL		
2	15.00	30.00
3	10.00	20.00
4,5	6.00	12.00
6-10	5.00	6.00
11-20	2.00	4.00
21-30	1.00	2.00
[illegible]	.75	1.50
[illegible]	.75	1.50
61-97	.50	1.00
101-135	.40	.75
136 & UP	.30	.60
ANNUALS		
1	1.25	2.50
2-4	.50	1.00
GIANT SIZE		
1	.50	1.00
2 & UP	.40	.75
DEVIL DINOSAUR		
1	.75	1.50
2-5	.40	.75
6 & UP	.30	.60
DEFENDERS		
1	5.00	10.00
2-5	2.00	4.00
6-10	1.25	2.50
11-20	1.00	2.00
21-30	.75	1.50
31-40	.40	.75
41 & UP	.30	.60
ANNUAL		
1	.75	1.50
GIANT SIZE		
1,3	1.25	2.50
2,4 & UP	.50	1.00
DOC SAVAGE		
1 & UP	.40	.75
GIANT #1	.60	1.00

	G-VG	F-NM
DR. STRANGE		
169	1.25	2.50
170-183	.75	1.50
1	2.00	4.00
2-5	1.00	2.00
6-10,12,13	.75	1.50
11-15	.60	1.00
16-21	.40	.75
24 & UP	.30	.60
ANNUALS		
1	1.00	2.00
GIANT SIZE		
1 & UP	.30	.60
ETERNALS		
1	.75	1.50
2-10	.50	1.00
11 & UP	.30	.60
FANTASTIC FOUR		
2	80.00	150.00
3	35.00	70.00
4	30.00	60.00
5	15.00	30.00
6-10	10.00	20.00
11,12	[illegible]	[illegible]
13-15	15.00	30.00
16-30,35	8.00	16.00
31-50	6.00	12.00
51-60	4.50	9.00
61-67	3.50	7.00
77,80	[illegible]	[illegible]
[illegible]	2.50	5.00
[illegible]	2.00	4.00
[illegible]	1.00	2.00
100	2.40	4.80
103-125	.75	1.50
126-150	.50	1.00
151-175	.40	.75
176 & UP	.30	.60
ANNUALS		
1	10.00	20.00
2	6.00	12.00
3	3.50	7.00
4,5	2.00	4.00
6	1.25	2.50
7	.75	1.50
GIANT SIZE		
2-4	1.00	2.00
5	.50	1.00
FANTASY MASTERPIECES		
1	.75	1.50
2 & UP	.50	1.00
FEAR		
10	2.00	4.00
11	1.00	2.00
12	.75	1.50
19	5.00	10.00
FRANKENSTEIN		
1	1.00	2.00
2-5	.50	1.00
GHOST RIDER		
1	1.25	2.50
2-5,10	1.00	2.00
6-9,11 & UP	.40	.75
GODZILLA		
1	.50	1.00
2-5	.40	.75
6 & UP	.30	.60
HOWARD THE DUCK		
1	7.00	14.00
2	2.50	5.00
3-5	1.50	3.00
6-10	.75	1.50
11-20	.40	.75
21 & UP	.30	.60
ANNUALS		
1	.50	1.00
HUMAN FLY		
1	.50	1.00
2-5	.40	.75
6 & UP	.30	.60
HUMAN TORCH		
1	.50	1.00
2 & UP	.30	.60

	G-VG	F-NM
HULK		
2	55.00	100.00
3	30.00	60.00
4-6	20.00	40.00
102	3.50	7.00
103-110	1.50	3.00
111-120	1.25	2.50
121-150	.75	1.50
151-170	.50	1.00
[illegible]	.40	.75
201 & UP	.30	.60
ANNUALS		
1	2.00	4.00
2	1.25	2.50
3	.75	1.50
4 & UP	.50	1.00
GIANT SIZE		
1	.75	1.50
2 & UP	.50	1.00
INHUMANS		
1	1.00	2.00
2-5	.50	1.00
6-10	.40	.75
11 & UP	.30	.60
INVADERS		
1	1.00	2.00
2-5	.50	1.00
6-10	.40	.75
11 & UP	.30	.60
GIANT SIZE		
1	1.00	2.00
2 & UP	.40	.75
IRON MAN		
1	7.50	15.00
2	3.00	6.00
3-5	1.50	3.00
6-11,47	1.25	2.50
12-30,53	1.00	2.00
31-52,54	.50	1.00
55,56	.75	1.50
57-99	.40	.75
101 & UP	.30	.60
ANNUALS		
1	1.25	2.50
2 & UP	.75	1.50
GIANT SIZE		
1	.50	1.00
2 & UP	.40	.75
IRON MAN & SUB-MARINER		
1	2.00	4.00
IRON FIST		
1	.50	1.00
2 & UP	.30	.60
JOHN CARTER		
1	.75	1.50
2-5	.40	.75
6 & UP	.30	.60
ANNUAL		
1 & UP	.50	1.00
JUNGLE ACTION		
1	.50	1.00
2-10	.40	.75
11 & UP	.30	.60
KA-ZAR		
1 (1970)	1.50	3.00
2	1.00	2.00
1 (1974)	.75	1.50
2,6,12	.50	1.00
3-5,7-11	.40	.75
13 & UP	.30	.60
KULL		
1	3.50	7.00
2-5	1.50	3.00
6-10	1.00	2.00
11-15	.75	1.50
16-25	.40	.75
26 & UP	.30	.60
LOGAN'S RUN		
1	.50	1.00
2-5	.40	.75
6 & UP	.30	.60
MAN FROM ATLANTIS		
1	.50	1.00
2-5	.40	.75
6 & UP	.30	.60

	G-VG	F-NM
LUKE CAGE (HERO FOR HIRE)		
1	1.50	3.00
2-6	.75	1.50
6-17	.50	1.00
18-25	.40	.75
26 & UP	.35	.60
ANNUALS		
1 & UP	.50	1.00
MAN-THING		
1	3.75	7.50
2-5	1.75	3.50
6-11	1.00	2.00
12-21	.50	1.00
22	.75	1.50
GIANT SIZE		
1-3	1.00	2.00
4	5.00	10.00
5	1.00	2.00
MARVEL ADV.		
1	.40	.75
2 & UP	.35	.60
MARVEL CHILLERS		
1,6	.50	1.00
MARVEL COLLECTORS		
1	2.50	5.00
2-4	1.50	3.00
5-10	1.25	2.50
11-23	.75	1.50
MARVEL DOUBLE FEATURE		
1	.50	1.00
2,8,11	.40	.75
3-7,9,10	.35	.60
12 & UP	.35	.60
MARVEL FEATURE		
1 (1971)	4.00	8.00
2,3	2.00	4.00
4-12	.75	1.50
1 (1975)	1.00	2.00
2-7	.50	1.00
MARVEL'S GREATEST		
23-35	.40	.75
36 & UP	.35	.60
MARVEL PREMIERE		
1,3	2.00	4.00
2,4,5,15	1.25	2.50
5-7,9	.75	1.50
10-19	1.00	2.00
16-25	.50	1.00
26-35	.40	.75
36 & UP	.35	.60
MARVEL PRESENTS		
1	.75	1.50
2-12	.40	.75
MARVEL SPECTACULAR		
1	.75	1.50
2-5	.50	.75
6 & UP	.30	.60
MARVEL SPOTLIGHT		
1,2	1.25	2.50
3-5	.75	1.50
6-12,32	.50	1.00
13-20	.40	.75
21 & UP	.30	.60
MARVEL SUPER ACTION		
1	.50	1.00
2 & UP	.35	.60
MARVEL SUPERHEROES		
12	1.40	2.80
13-15,18	1.25	2.50
19-31	.50	1.00
32-50	.40	.75
51 & UP	.35	.60
MARVEL TALES		
1	7.50	15.00
2	4.00	8.00
3	2.50	5.00
4,5	1.50	3.00
6-15	1.00	2.00
16-30	.50	1.00
31-40	.40	.75
41 & UP	.30	.60

	G-VG	F-NM
MARVEL TEAM-UP		
1	3.50	7.00
2,3	2.00	4.00
4-10	1.25	2.50
11-20	1.00	2.00
21-30	.75	1.50
31-50	.50	1.00
51-70	.40	.75
71 & UP	.30	.60
ANNUALS		
1	.75	1.50
2 & UP	.40	.75
MARVEL TRIPLE ACTION		
1	1.25	2.50
2-5	.50	1.00
6-10	.40	.75
11 & UP	.35	.60
GIANT SIZE		
1	.50	1.00
2 & UP	.40	.75
MARVEL 2 IN 1		
1	1.50	3.00
2-4	1.00	2.00
5,6	.75	1.50
7-10	.50	1.00
11-20	.40	.75
21 & UP	.35	.60
ANNUAL		
1	.50	1.00
2	2.00	4.00
MACHINE MAN		
1	.75	1.50
2-5	.50	1.00
6 & UP	.40	.75
MASTER OF KUNG FU		
17,24	1.00	2.00
18-20,22-28	.50	1.00
[illegible]	.40	.75
33 & UP	.35	.60
ANNUAL		
2-4	.75	1.50
MONSTERS ON THE PROWL		
9	1.25	2.50
16	1.50	3.00
MS. MARVEL		
1	1.00	2.00
2	.75	1.50
3-5	.50	1.00
6-10	.40	.75
11 & UP	.30	.60
MICRONAUTS		
1	.50	1.00
2 & UP	.40	.75
NICK FURY		
1	2.50	5.00
2,3	2.00	4.00
4,5,12	1.50	3.00
6-11,13-15	.75	1.50
16-18	.50	1.00
NOT BRAND ECHH		
1	1.25	2.50
2-8	.75	1.50
6-13	.50	1.00
NOVA		
1	2.00	4.00
2	1.50	3.00
3-6	1.00	2.00
7-12	.50	1.00
13-15	.40	.75
16 & UP	.30	.60
OMEGA		
1	.75	1.50
2-5	.40	.75
6 & UP	.35	.60
PETER PARKER		
1	1.00	2.00
2	.50	1.00
3-5	.40	.75
6 & UP	.30	.60
SKULL		
1	.50	1.00
2-4	.40	.75
5-8	.30	.60

	G-VG	F-NM
RED SONJA		
1	1.50	3.00
2	1.00	2.00
3-5	.75	1.50
6-10	.40	.75
11 & UP	.30	.60
SILVER SURFER		
1	12.50	25.00
2	5.00	10.00
4	12.50	25.00
5-6	6.00	12.00
5-7	3.00	6.00
8-10	4.00	8.00
11-18	2.50	5.00
SGT. FURY		
1	20.00	40.00
2	10.00	20.00
3-5	4.00	8.00
6-10,13	2.00	4.00
11-20	1.25	2.50
21-40	.75	1.00
41-75	.40	.75
76 & UP	.30	.60
SHIELD		
1	.50	1.00
2	.40	.75
3-5	.30	.60
SONS OF SATAN		
1	.50	1.00
2-5	.40	.75
6 & UP	.35	.60
SPECIAL MARVEL EDITION		
1	.50	1.00
2-4	.40	.75
5-14	.35	.60
15	1.25	2.50
16	.75	1.50
SPIDERMAN		
2	40.00	80.00
3	30.00	60.00
4	18.00	35.00
5	15.00	30.00
6	14.00	28.00
7-10	12.00	25.00
11-15	10.00	20.00
16-20	6.00	12.00
[illegible]	3.00	6.00
[illegible]	2.50	5.00
[illegible]	2.00	4.00
61-80	1.25	2.50
[illegible]	1.00	2.00
[illegible]	.75	1.50
[illegible]	.50	1.00
151-170	.40	.75
171 & UP	.30	.60
ANNUALS		
1	[illegible]	[illegible]
2	5.00	10.00
3,4	2.00	5.00
5-8	1.50	3.00
9,10	1.00	2.00
11 & UP	.50	1.00
GIANT SIZE		
1	1.00	2.00
2	.75	1.50
3-6	.50	1.00
SPIDERWOMAN		
1	.75	1.50
2-5	.50	1.00
6 & UP	.30	.60
SPIDEY SUPER STORIES		
1	.75	1.50
2-5	.40	.75
6 & UP	.30	.60
STAR WARS		
1	2.00	4.00
2-4	1.50	3.00
5-10	.75	1.50
11-15	.50	1.00
16 & UP	.35	.60

	G-VG	F-NM
STRANGE TALES		
101	[illegible]	[illegible]
102	[illegible]	[illegible]
103-105	[illegible]	[illegible]
106-109	[illegible]	[illegible]
110	9.00	18.00
111,112	2.50	5.00
115	6.00	12.00
116-129	1.50	3.00
131-150	.75	1.50
151-168	1.00	2.00
169-177	.40	.75
178-181	1.25	2.50
182-188	.30	.60
ANNUALS		
1	12.00	25.00
2	7.50	15.00
SUB-MARINER		
1	3.50	7.00
2-5	1.50	3.00
6-10	1.00	2.00
11-20	.75	1.50
21-40	.50	1.00
41-61	.40	.75
62 & UP	.35	.60
ANNUALS		
1	1.00	2.00
2	.75	1.50
SUPER-VILLAIN TEAM-UP		
1	1.00	2.00
2-5	.50	1.00
6-16	.40	.75
GIANT SIZE		
1	1.00	2.00
2 & UP	.50	1.00
TALES OF ASGARD		
1	1.00	2.00
TALES OF SUSPENSE		
40	[illegible]	[illegible]
41	[illegible]	[illegible]
42-45	6.00	12.00
46-48	4.00	8.00
49-58	2.50	5.00
59-80	1.50	3.00
81-99	1.25	2.50
TALES TO ASTONISH		
35	[illegible]	[illegible]
36	12.50	25.00
37-40	7.00	15.00
41-50	4.00	8.00
51-60	2.00	4.00
61-70	1.50	3.00
71-100	1.00	2.00
[illegible]	.75	1.50
TOMB OF DRACULA		
1	2.50	5.00
2-5	1.25	2.50
6-10	.75	1.50
11-20	.50	1.00
21-25	.40	.75
26 & UP	.35	.60
ANNUALS		
1	.75	1.50
TARZAN		
1	.50	1.00
2-5	.40	.75
6 & UP	.35	.60
TOWER OF SHADOWS		
1	1.50	3.00
2,6,8	1.00	2.00
3,5	1.25	2.50
4,7	.50	1.00
THOR		
97	10.00	20.00
98	[illegible]	[illegible]
99	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
101-110	[illegible]	[illegible]
111-125	2.00	4.00
126-...	[illegible]	[illegible]

	G-VG	F-NM
THOR		
134-140	1.50	3.00
130,131	1.50	3.00
141-179	1.00	2.00
180-200	.50	1.00
201-230	.40	.75
231 & UP	.30	.60
ANNUALS		
2	1.50	3.00
3,4	1.00	2.00
5,6	.75	1.50
GIANT SIZE		
1	.50	1.00
2 & UP	.40	.75
WARLOCK		
1	2.50	5.00
2-5	1.50	3.00
6-8	1.00	2.00
9-15	1.25	2.50
WEREWOLF BY NIGHT		
1	1.25	2.50
2-7	.50	1.00
8-16	.40	.75
17 & UP	.35	.60
GIANT SIZE		
1	.50	1.00
2 & UP	.40	.75
WHAT IF?		
1	2.00	4.00
2	1.50	3.00
3	1.25	2.50
4-6	.75	1.50
7 & UP	.40	.75
2001		
1	1.00	2.00
2 & UP	.40	.75
X-MEN		
1	[illegible]	[illegible]
2	[illegible]	[illegible]
3	[illegible]	[illegible]
4,5	[illegible]	[illegible]
6-10	[illegible]	[illegible]
11-20	[illegible]	[illegible]
21-30	[illegible]	[illegible]
31-49	[illegible]	[illegible]
50,51	1.50	3.00
53	2.50	5.00
54,55	1.25	2.50
56-60,65	1.00	2.00
66-93	.50	1.00
94	[illegible]	[illegible]
95-99	1.50	3.00
100	2.50	5.00
101-105	.50	1.00
106-110	.40	.75
111 & UP	.35	.60
ANNUALS		
1	1.25	2.50
2 & UP	.50	1.00
GIANT SIZE		
1	6.00	12.00
2	1.00	2.00

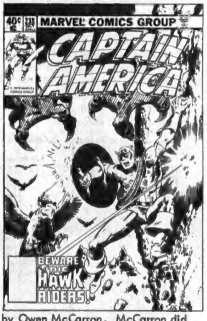
MARVELS

While Adama is trapped in the memory machine, life on the planet Scorpia before the Cylon invasion is shown. Rich Buckler and Klaus Janson did the cover. [7/10]

CAPTAIN AMERICA No. 238, October. "Snowfall Fury" is by Peter Gillis, Fred Kida and Don Perlin. Cap must travel to the top of the world to rescue the beautiful woman known only as Snowfall. John Byrne and Al Milgrom did the cover. [7/10]

DOCTOR STRANGE No. 37, October. "...And Fear, The Final Victor" is by Roger Stern and Ralph Macchio, Gene Colan and Dan Green. Dr. Strange has his final confrontation with the Dweller In Darkness. Steve Leialoha did the cover. [7/10]

FUN AND GAMES MAGAZINE No.2, October. More puzzles, mazes, etc.



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by Owen McCarron. McCarron did the cover. [7/10]

GHOST RIDER No. 38, October. "Cult of Doom" is by Mike Fleisher and Don Perlin. Ghost Rider confronts a bizarre death cult in the American southland. Bob Budiansky and Bob Wiacek did the cover. [7/10]

THE MICRONAUTS No. 10, October. "Home Is Where The Heart Is" is by Bill Mantlo, Mike Golden and Al Milgrom. Prince Acroyear is unmasked at last on the Acroyear homeworld. Golden did the cover. [7/10]

THE SAVAGE SWORD OF CONAN No. 44, September. This issue's lead story is "Star of Khorala" by Roy Thomas (adapted from the L. Sprague de Camp-Lin Carter story), Sal Buscema and Tony DeZuniga. [7/10]

THOR No. 288, October. "Fury of the Forgotten Hero" is by Roy Thomas, Keith Pollard and Chic Stone. Thor battles the Forgotten Hero on board the Celestials' ship, under the watchful eye of the One Above All. Pollard and Bob Layton did the cover. [7/10]

THE AVENGERS No. 188, October. "Elementary, My Dear Avengers" is by Jim Shooter, Bill Mantlo, John Byrne, Dan Green and Frank Springer. Quicksilver returns to the Great Refuge. Crystal makes a startling announcement.

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The Avengers encounter some very strange Russians. And -- John Byrne and Terry Austin did the cover. [7/17]

CONAN THE BARBARIAN No. 103, October. "Bride of the Vampire" is by Roy Thomas, John Buscema and Ernie Chan. Conan is offered immortality at the bite of a vampire. He thinks about it. Buscema and Bob McLeod did the cover. [7/17]

CRAZY No. 54, October. [7/17]

THE INCREDIBLE HULK No. 240, October. "...And Now, El Dorado" is by Roger Stern, Sal Buscema and Joe Sinnott. The Hulk begins his battle with They-Who-Wield-Power in the lost city of El Dorado. Al Milgrom did the cover. [7/17]

MARVEL TALES No. 108, October. "My Uncle... My Enemy?" is by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt, reprinting the Aunt May-Dr. Octopus wedding issue from AMAZING SPIDER-MAN #131. [7/17]

POWER MAN No. 59, October. "The Big Apple Bomber" is by Jo Duffy, Trevor Von Eeden and Al Gordan. The return of Bob Diamond or Sons of the Tiger; the return of Alan Cavanaugh of the I. R.A.; and a blow-out on 6th Avenue. Bob Layton did the cover. [7/17]

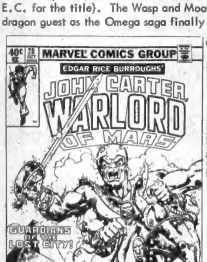
TARZAN ANNUAL No. 3, October. "A Night At The Opera" is by Bill Mantlo, Sal Buscema, Joe Sinnott and Rico-

do Villamonte. Tarzan gets to meet the Ant-Men and the Alali She Demons of E.R.B. fame. This is the last issue. Rich Buckler and Bob McLeod did the cover. [7/17]

X-MEN No. 126, October. "How Sharper Than A Serpent's Tooth" is by Chris Claremont, John Byrne and Terry Austin. The search begins for Mutant X, the mutant that controls reality, in bonny Scotland. Dave Cockrum and Austin did the cover. [7/17]

THE AVENGERS ANNUAL No. 9, October. "The Avengers Must Die" is by Bill Mantlo, Don Newton, Jack Abel and Joe Rubinstein. The true secret of Arsenal, America's true secret doomsday device -- and what is the secret that lurks beneath The Avengers' mansion? How secretive! Newton and Rubinstein did the cover. [7/24]

THE DEFENDERS No. 76, October. "Little Triggers" is by Steven Grant, Herb Trimpe and Steve Mitchell (and E.C. for the title). The Wasp and Moon-dragon guest as the Omega saga finally begins to wrap. Rich Buckler and Al Milgrom did the cover. [7/24]


MARVEL COMICS GROUP
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JOHN CARTER WARLORD OF MARS
GUARDIANS OF THE LOST CITY!
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FANTASTIC FOUR No. 211, October. "If This Be Terrax" is by Marv Wolfman, John Byrne and Joe Sinnott. The FF is sent to an alien world to retrieve the being who will become Galactus's new herald. Byrne and Sinnott did the cover, [7/24]

IRON MAN No. 127, October. "A Man's Home Is His Battlefield" is by David Michelinie, John Romita, Jr. and Bob Layton. Iron Man takes on an entire army of super-villains including such threats as Porcupine, Leapfrog, Man-Killer, The Constrictor and the Water Wizard. Bob Layton did the cover. [7/24]

JOHN CARTER, WARLORD OF MARS No. 28, October. "Weapon Makers of Mars" is by Peter Gillis, Larry Hama and Ricardo Villamonte. John battles a city full of bugs (the insect kind) in his final (final) Marvel issue. Bob McLeod and Klaus Janson did the cover. [7/24]

JOHN CARTER, WARLORD OF MARS ANNUAL No. 3, October. "Amazons of Mars" is by Chris Claremont, Alan Weiss and Tony DeZuniga. John Carter is led into a city called Paradise -- where he is the only male. Hmmm. Weiss did the cover. [7/24]

MARVEL PREMIERE No. 50, October. "From The Inside" is by Alice Cooper, Jim Salicrup, Roger Stern, Ed Hannigan, Tom Sutton and Terry Austin. Based on the true (?) story of his bout with John Barleycorn and the album of the same name, Alice Cooper stars in a story which may truthfully be called out of the ordinary. Sutton and Austin did the cover. [7/24]

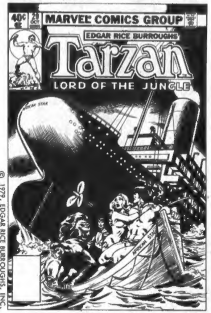
MARVEL TEAM-UP No. 86, October. "Story Of The Year" is by Allan Brodsky, Chris Claremont and Bob McLeod. Hammer and Anvil are reintroduced as Spider-Man tries to prevent the world from discovering the presence of the Guardians of the Galaxy. McLeod did the cover. [7/24]

MASTER OF KUNG FU No. 81, October. "Breathless" is by Doug Moench, Mike Zeck and Gene Day. A classic car chase through London highlights the issue. Marie Severin, John Romita, Jr. and Gene Day. [7/24]

SGT. FURY No. 124, October. "D-Day For Dum Dum" is by Gary Friedrich, Dick Ayers and John Severin. It originally appeared in #59. Ayers and Severin did the cover. [7/24]

THE SPECTACULAR SPIDER-MAN No. 35, October. "Labyrinth" is by Tony Isabella, Lee Elias and Mike Esposito. Spidey spends a very strange night with a Mind Worm. Bob Budiansky and Frank Giacoia did the cover. [7/24]

STAR WARS No. 28, October. "Whatever Happened To Jabba The Hut?" is by Archie Goodwin, Carmine Infantino and Gene Day. Han and Chewie are trapped in a cave with Jabba and a horde of metal-devouring worms. Infantino and Bob Wiacek did the cover. [7/24]



TARZAN No. 29, October. "Adrift" is by Bill Mantlo, Sal Buscema, and P. Craig Russell. On his way back from New York, Tarzan is shipwrecked -- and Marvel casts him adrift, as this is his last issue. Dave Cockrum and Bob McLeod did the cover. [7/24]

WHAT IF? No. 17, October. "What If Ghost Rider, Spider-Woman and Captain Marvel Had Remained Villains?" is by Steven Grant, Carmine Infantino, Frank Springer, Pablo Marcos and Mike Esposito. The title says all we could. Gene Colan and Jack Abel did the cover. [7/24]

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